

A HISTORY OF INDIAN MUSIC

BY THE SAME AUTHOR

On Music :

- 1 Historical Development of Indian Music
(*Awarded the Rabindra Prize in 1960*).
- 2 Bhâratiya Sangiter Itihâsa (*Sangita O Samskriti*),
Vols. I & II
(*Awarded the Sisir Memorial Prize in 1958*).
- 3 Râga O Rupa (Melody and Form), Vols. I & II
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- 5 Sangite Rabindranâth
- 6 Sangita-sârasamgraha by Ghanashyâma Narahari
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P R E F A C E

Before attempting to write an elaborate history of Indian Music, I had a mind to write a concise one for the students. Opinions differ regarding the import scope, characteristics as well as method of treatment of history of Indian music. So far as is known to us there are different kinds of history of music taught in schools colleges and universities of foreign lands. Indian people claim that their music is the most ancient one in the world, but no serious attempt has as yet been made to write a chronological history of music of India. India indeed is a great country, the fountain-head of the world civilization and culture. Most of the historians both of the East and the West admit that many of the civilized nations of the world are indebted to India for their materials of civilization art and culture. India does not lack in authentic materials for constructing a history of music of her own, for putting before the admiring gaze of the world, her glorious heritage in the field of art, education and culture.

It gives me pleasure to mention in this connection that some valuable articles on the history of Indian music, from the gifted pens of the connoisseurs of music, published from time to time in different papers and journals, have left behind them impress of permanent value in the field of study and culture.

of Indian music. A compendious book on history of music has recently come out from the pen of a scholar like Shri P. Sámbamoorthy of Madras. The precious articles of Dr. V. Rághavan in this field are noted for their clarity and scholarship. His illuminating serial articles on *Some Names in Early and later Sangita Literature*, *An Outline Literary History of Indian Music*, appeared in the journal of the Music Academy, Madras, and *Music in the Deccan and South India*, appeared in the "Behár Theatre", Behár, and other articles, appeared in the *Trivai*, the Bulletin of the Sangita Náatak Akadami, New Delhi, are worth-mentioning. Recently the University of Agra has honoured Dr Saratchandra Shridhar Paranjape of Bhopal by conferring a doctorate on him for his thesis on the history of Indian music, from the ancient period upto the Gupta period. Thus new hope is dawning on the horizon of history of Indian music, and paving the path for writing a future authentic history of music of the Indian people.

The present volume is an attempt for tracing out firstly the historical evolution of the musical materials like microtones, tones, *murcchanás*, *rágas*, scales, *gitis* and *prabandhas*, *veená*, *veeni* and *mridanga*, dances and hand-poses, rhythm and tempo as well as the philosophical concept that are very essential for the study of history of Indian music, and secondly, the chronological accounts of history of music of India in different ways in

different periods, including development of music in Bengal and South India.

It is needless to mention that this present small volume will act as a guide to the students of history of Indian music. I have already published two volumes of *Sangita O Sanskriti* in Bengali (in the second edition, the name has been changed into *Bhāratīya Sangīter Itihāsa*) wherein I have dealt with Indian music upto the Gupta period. The third volume of the book is under preparation.

The present first volume deals with the ancient period covering the primitive one down to the 12th century A D. The second volume will cover the mediaeval and modern periods i.e. from the 13th century upto the 20th century.

I express my deep sense of gratitude to Dr Niharranjan Ray for writing the 'Foreword' of this book which has enhanced its value as well as its prestige. I also express my gratitude to Dr V Rāghavan of the Madras University for giving me permission to print as an 'Appendix' to this volume his learned article, *Sāmaveda and Music* which was delivered under the auspices of the Convention in Delhi on the 13th October 1962 and subsequently published in the Journal of the Music Academy Madras, in 1963. Though I have dealt with the problem of *sāmagāita* in this book, yet I have included Dr Rāghavan's article for the fuller knowledge of the subject for the students. I also express my gratitude to Shri Subodh

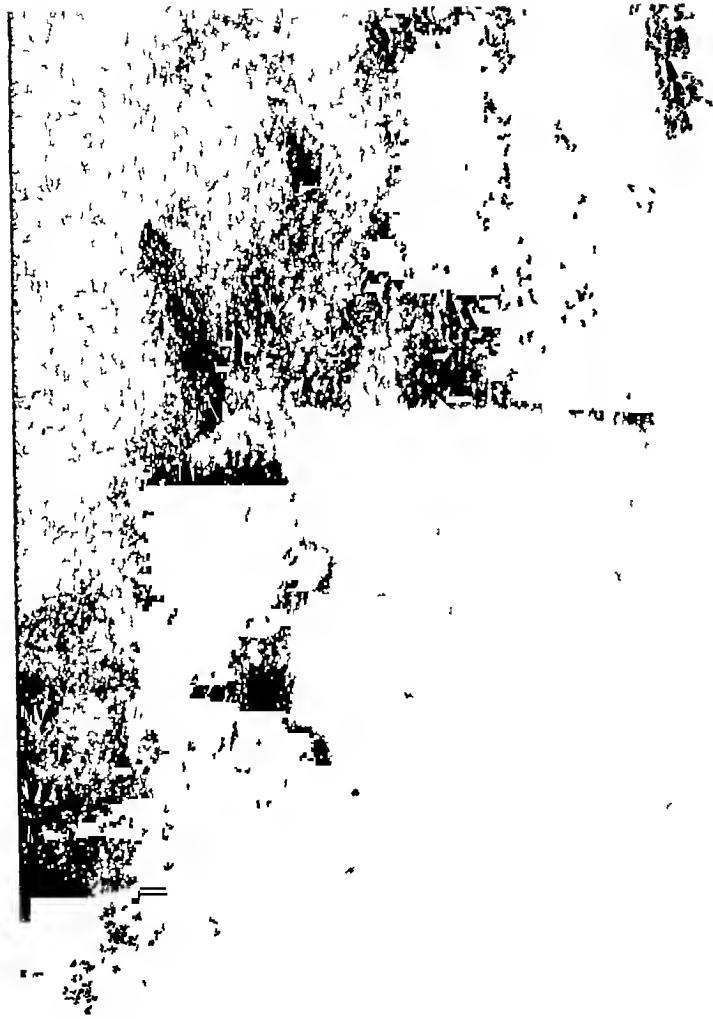
A HISTORY OF INDIAN MUSIC

Kumar Chatterji, B A., for making necessary corrections in the manuscript before sending it to the press It will be of great pleasure to me if the students as well as the lovers of Indian music are benefitted through its perusal

It should be mentioned in this connection that the diacritical marks á ā â a have been used throughout the book to express the sound of ā i e., aa

Swāmi Prajñānānanda

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Calcutta-6
May, 1963



Prehistoric Bridge of the Bow type Musical Instrument of 2000 BC
(from the Lothal Excavation, Gujrat)

(By the permission of the Archaeological Department, Govt of India, Delhi)

A
HISTORY OF INDIAN MUSIC

by
SWAMI PRAJNANANDA

VOLUME ONE
(*Ancient Period*)



RAMAKRISHNA VEDANTA MATH
CALCUTTA INDIA.

Published by Swami Adyananda
Ramakrishna Vedanta Math, Calcutta-6

First Published in May, 1963

MS

(OP)



by 02
Rajya 261178
Rs. 20.00
RU/CL/76
ex 61178

225912

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Ramakrishna Vedanta Math, Calcutta

Printed by Benoy Ratan Sinha at Bharati Printing Works,
141, Vivekananda Road, Calcutta-6
Plates printed by Messrs Bengal Autotype Co Private Ltd
Cornwallis Street, Calcutta

DEDICATED TO
SWAMI VIVEKANANDA
AND HIS SPIRITUAL BROTHER
SWAMI ABHEDANANDA

FOREWORD

Swámi Prajñānānanda of the Rámakrishna Vedānta Math of Calcutta, has been well known in Bengal for more than a decade and a half as one of our foremost authorities on the history, form, and technique of Indian Classical Music. For all these years he has been publishing, in Bengali, volume after volume each one incorporating his findings and interpretations on practically all aspects and phases of his chosen field of study. This treatise in English is a summary of some of his basic findings and observations, put in the form of a simple historical narrative, more or less in the shape and form of a student's or general reader's hand book on the subject.

I believe the book fulfils its purpose.

A good Sanskritist, deeply religious in spirit and approach to life and its affairs and philosophical in training and discipline, Swami Prajñānānanda ji gives evidence of his intimate knowledge of early and mediaeval texts on Indian music, its religious and spiritual associations and its philosophical background. Yet what is most gratifying is that he never loses sight of the historical perspective indeed his study is directed from the point of view of what he calls "dialectical method of historical evolution" In whatever, therefore he brings into his orbit of study and

A HISTORY OF INDIAN MUSIC

analysis, whether it is *shrutis* or *svaras*, *rāgas* or *prabandhas*, *mudrās* or musical instruments, he follows the history from mystic origins to almost the beginning of our times, and more, he cites evidences that are not merely textual, but literary and archaeological as well, evidence that can be fixed in time and space more or less objectively. His narrative of the history of music in our country from primitive times onwards is also very interesting reading. The inclusion of rural and folk music and a separate chapter on the contribution of Bengal to Indian music enhances, I am sure, the value of the narrative.

I feel very thankful that I have been asked to introduce the book to the reading public, though I am sure, Swāmī Prajñānānanda does not need any introduction as a writer and scholar in the field of Indian music.

Prasad Bhavan
68-4A, Purna Das Road,
Calcutta-29
April 11, 1963

NIHARRANJAN RAY

CONTENTS

Subject	Page
Preface	vi—ix
Foreword by Dr N R. Ray	xi—xii
Prelude	1—7
CHAPTER I	8—14
<p>Music that evolved on the Indian soil, 8—What is history 8—What do we mean by history of music, 9—How to construct history of music, 9-10—Importance and utility of history of music, 10-11—Music sacred and profane, 11—Division of ages 12-13—Origin of music, 13-14</p>	
CHAPTER II	15—82
<p>Historical evolution of different music-materials 15—Evolution of microtones (<i>shrutis</i>) 15-16—Five <i>jāti shrutis</i> and 22 <i>shrutis</i> (table) 17-18—Table No. 2, 18—Evolution of tones 19-23—<i>Udātta anudātta</i> and <i>svarita</i>, 19—The emergence of the solfa syllables 20—The Vedic tones 20—The Vedic tones evolved in a downward process, 20—The <i>laukika</i> tones evolved from the register tones, <i>udātta</i>, etc., 21—The <i>ādhāra-shadja</i>, 21—Different numbers of <i>shrutis</i> in different periods (Table No. I) 23—Table No. II 23—Evolution of <i>murcchanā</i> <i>varna</i>, <i>alamkāra tana</i> and <i>sthāya</i> 23-29—<i>Sthāna</i> and <i>murcchanā</i> in the <i>Rāmāyana</i> 24—The <i>Rāmāyana</i> and Abhinavagupta on <i>pāthya</i> 24—Bharata on <i>pāthya</i> 24-25—<i>Murcchanā</i> in the <i>Nāradaśikshā</i> and the <i>Nāṭyaśāstra</i> 25—The <i>murcchanā</i>s evolved from the <i>grāmas</i> 25-26—<i>Murcchanā</i> of 12 tones 26—<i>Murcchanā</i>s with 7 tones are divided into four parts, 26—Kohala on the <i>murcchanā</i> 26-27—The function of the <i>varna</i> 27—The <i>tāna</i>s in old treatises 27-28—Different kinds of <i>tāna</i>, 28—The <i>gamaka</i> and the <i>kāku</i> 29—The <i>sthāya</i> 29—Evolution of ten essentials (<i>dasa lakṣaṇas</i>) 29-30—Bharata on the ten</p>	

Subject	Page
<i>sāman</i> singing in the Vedic period, 67-68—Nārada about the hand-poses 68-69—The <i>upāsana mudrās</i> of the Hindus Buddhists Jains and others 69—The four kinds of <i>abhinaya</i> 20—Hand poses as described by Bharata and Nandikeshvara, 70-71—Evolution of rhythm and tempo 71 78— <i>Kāla</i> and <i>tāla</i> 71—Hans Tischer on rhythm 72—The Vedic meters 73—The <i>tālas sa-shabda</i> and <i>nis-shabda</i> 73—Evolution of eight kinds of <i>tāla</i> , 74—Two kinds of <i>jāt</i> of the <i>tālas</i> 74—Different <i>grahas</i> of the <i>tālas</i> 75—The evolution of <i>jāt</i> 75-76—The evolution of <i>prastāra</i> , 76—Different rhythms of the Karnatic music, 76-77—The modern <i>talas</i> of the North Indian system of music, 77—Historical evolution of philosophical concept in music, 78-82—The <i>Mahābhārata</i> about seven tones 79—Philosophical ideas in the <i>Bṛhaddeshi</i> and the <i>Sangita-samayāsara</i> 79-82.	
CHAPTER III	83—88
Music in the primitive time, 83-86—The <i>functional music</i> 83—A. B. Alexander on the primitive music, 83-84—Mr Hambly on the primitive music, 84—The musical instruments of the primitive time, 85—Some aboriginal stocks of the primitive singers 85-86.—Music in the prehistoric time, 86-88—The mounds of the dead in Mohenjo-daro and Harappā 86—Musical remains from the Indus civilization 87—The <i>veenā</i> from the Ruper level 87—A shell piece with grooves at two places found from the Lothal excavation, 87-88.	
CHAPTER IV	89-96
The <i>sāmāgāna</i> 89—The <i>stobhas</i> 89—The women would devoted their time in music in the Vedic time, 90—Music in different sacrifices and rites 90-91—The tones of the Vedic music were in descending series, 91—Some subsidiary tones of the Vedic music, 91—The <i>veenās vāna</i> and <i>kātyāyana</i> , 92—The four song books and four types of Vedic <i>gānas</i> 92-93—The sing	

<i>Subject</i>	<i>Page</i>
ing process of the Vedic music, 93 The Vedic songs had their fixed scale, 93 The <i>vakra</i> and <i>riju</i> movements of the Vedic tones (Table), 91 Pt Lakshmana Sankara Bhatta-Drâvida and M. S Râmasvâmi Ariyâr on the methods of the movements of the Vedic tones, 91 The seven Vedic tones evolved from the three register tones, 91 There were various recensions (<i>shâkhâs</i>) of singing the <i>sâmagâna</i> , 95 The <i>stobha</i> , 95 Four kinds of <i>sâmagâna</i> , 96	
CHAPTER V	97 103
Music in the classical and Epic times, 97-103 The <i>gândharva</i> type of music, 97 The real significance of the word <i>râga</i> , 98 Music in the works of Pânini and Patañjali, 98-99 Music in the Bhuddhist period, 99-103 The <i>thera</i> and <i>theri gâthâs</i> , 100 The <i>gâthâ</i> , <i>nârasamsi</i> , 100 Music in the <i>Matsya</i> and <i>Guptila jâtakas</i> , 100 The <i>veenâs</i> , <i>chitrâ</i> and <i>vipanchi</i> , 101 Music in the Mahâyâna texts, 101-102 The records left by Fa Hien, 102 Music culture during Harsa vardhana's time, 103.	
CHAPTER VI	104 107
Music in sculptures and bas-reliefs, 104 Râjendra Lâl Mitra on Sâncu and Amarâvatî, 104-105 Music remains in the temples at Bhubanesvara, 105 The dancing Natarâja in the cave temple of Bâdâmi, 105 Drums, represented in the temple-halls of Muktesvara and Bâdâmi, 106 Dance figures in the Parasuramesvara temple, 106-107 The dancing Natârâja of Chidamvaram, 107.	
CHAPTER VII	108 139
Setback and reconstruction in Indian music, 108 Music coming into definite form, 109 Contact of India with other countries, 110 It is said that Pythâgoras visited India and carried with him the materials of Indian culture, 110 Cultural and commercial contact between the prehistoric Indus cities	

Subject	Page
and other Western and most ancient countries 111— Contract of India with China, 111 112—Contact of India with Central Asia, 112—Different schools of dance, drama and music, 112 113—The schools of Nārada, Bharata and Nandikesvara 113—Brahmā bharata and Sadasivabharata, 113-114—Different Nāradas 114—The <i>svaramandala</i> as described by Nārada in the <i>Shuksha</i> 115—The <i>gunavrittis</i> as described in the <i>Naradishiksha</i> 115-116—The <i>vaidika</i> and <i>laukika</i> tones, 116— <i>Gatra</i> and <i>daras evenas</i> 116- 117—Bharata, the father of the methodical system of music 117—The Pythagorean microtonal system 118-119—Bharata's method of determining of the twenty-two <i>shrutis</i> 120-122—A short survey of Bharata's <i>Natyaśāstra</i> 112 128—The <i>vecnās chitra</i> and <i>vīṣaṇchi</i> 129—The remains of the <i>saptatantri</i> <i>vecna</i> in the Pitalkhora Caves, 129-130—The <i>kutaṣa</i> , 131—Evolution of the tuning-method or <i>māṛjaṇā</i> 131 132—Three kinds <i>māṛjaṇa</i> 132—The modern method of tuning in the <i>tumbura</i> 133—Nandikesvara and his works 133-134—Bharata and Nandikesvara 135—A short analysis of the work, <i>Bharatarnava</i> 136-137—The age of new awakening 136-138—The <i>murechanās</i> and <i>gramarūgas</i> in the <i>Nāradishiksha</i> 137—Aryan and non Aryan elements in Indian music 138-139	
CHAPTER VIII	140—143
The age of renaissance, 140—Eighteen <i>jātis sadhārana</i> <i>antara</i> and <i>kākalis</i> (modified) tones 141 142—The <i>alamkaraś gītis</i> and dance in the <i>Nāṭyaśāstra</i> , 142— What do we mean by the word <i>jātis</i> 142—The <i>dhruvās</i> 143—The tonal bases and their distributing units, 143	
CHAPTER IX	144 150
Culture of music in the Gupta and Maurya period 114—Kumāra Davi, 145—The Sakas and the Pahlavas had interest in music, 145—Kālidāsa's knowledge of	

A HISTORY OF INDIAN MUSIC

Subject	Page
music and dance, 145-146 Dance-types, as described in different works of Kâlidâsa, 146-149 <i>Dîpadîkâ</i> , <i>jambhâhikâ</i> , etc classical dances, 147-148 Prof. Ghurye on <i>dvîpadîkâ</i> and other dances, 148 Vema-Bhupâla and Rânâ Kumbha on dance, 149 Shudraka and music, 149 Vishnu Shaimâ and music, 149 Shri-Harsa and Dâmodaragupta on dance, 150.	

CHAPTER X . . . 151 165

Indian music in the post-Bharata period, 151 Kohala, 151 Dattîla, 151-152 Shârdûla, 152 Yâshtika, 152 Durgâshakti, 152 Vishvâkhîla, 153 Visvâvasu, 153 Svâti, 153 Kîrtidhara, 153 Lollâta, 153 Udbhata, 153 Saunaka, 151 Nandikeshvara, 154-155 Matanga, 155-156 Mâtrigupta, 157 The author of the <i>Nâtyalochana</i> , 157 Utpaladeva, 158 Abhinavagupta, 158-159 Pârshvadeva, 159-160 King Nânyadeva, 160-161 Someshvara, 162-161 Sâradâtanaya, 164 and other musicologists, 165	
---	--

CHAPTER XI 166 176

Role of Bengal in the domain of music, 166-167 Sumudragupta, the <i>veenâ-player</i> , 167 King Harsavardhana of Kanauj and music, 157 Kalhana, and Dâmodaragupta about music of Bengal, 167 The music culture during Pâla and Sena Rulers, 168 The <i>charyâ</i> and <i>vajra gîtis</i> , 169 The singing method of the <i>charyâgîti</i> , 170 Music culture during Lakshmanasena's time, 171 Jayadeva contribution to the music of Bengal, 171 The nature and the <i>râgas</i> of the <i>Gîtagovinda</i> , 172 Rânâ Kumbha's commentary of the <i>Gîtagovinda</i> and the change of form of the <i>râgas</i> , mentioned in the <i>astapadi</i> , 173-174 Similar works like the <i>Gîtagovinda</i> , 175 The form of presentation of <i>astapadi</i> in the South, 176	
--	--

CHAPTER XII 177 190

Role of South India in the field of music, 177 The ancient Tâmil epic, <i>Silappadikaram</i> , 177 The Jain	
---	--

dictionary *Tivakaram*, 178—The hymns and *ragas* as described in the *Tivakaram* 178—The *pāns* are divided into three main classes 178-179—The *shuddha* scale of the Tamil music, 179—The book, *Paripadal* 179—Dr Rāgghavan regarding the Tāmīl work on music, 780—The *Silappadhikaram* has described about 22 microtones, 180—The epic drama is divided into three, 180—The *pān* and its four varieties, 180—The names of the seven tones of the Tāmīl music, 180—The nine classes of *prabandha* 180—The ancient scale of the Tamil music, 181—Different musical instruments in the Tamil music, 181—Music as developed during the Pallava Rulers, 181-182—The Vākātakas and the Pallavas 182—Raja Mahendravarman was an accomplished *veṇū* player 182—Prof Nīlkantha Sāstri on the Pallava Rulers 183—The religio-devotional hymns of the Nayanars 184—The new names of some of the old *rāgas* 184—Dr Rāgghavan about the Saiva hymns of the Nayanars 184—Music in the Chola period, 185—The Dancing hall at Chidāmbaram 185-186—MM Rāmākrishna Kavi about the dance-figures at the Chidambaram Nataraja temple 186—The musical modes during the time of Rājendra Chola 186-187—The ages of Rajaraja and his son Rājendra, 187—Music in the Chālukya period, 188—King Somesvara and music-materials, 188-189—The *ragas tālas* and *prabandhas* as described in the *Abhilāsarīhachintāmaṇi* 189—The ancient period of history of Indian music is very important one 190

APPENDIX

191—198

Samaveda and music, 191—The Samaveda is the musical version of the Rīgveda, 191—The arrangements of the Samaveda, 191—The *purvārchika* and the *uttarārchika* The *udgātṛas* and the *sāmāns* 192—According to the *Sāmavidhāna-brāhmaṇa* the *sāmāns* singing 192—The terms *prakṛiti* and *vikṛiti* 192—Seven kinds of *gāna* 193—The different kinds *sāmāns* like *gāyatrī* etc. 193—The utterances of the syllables

A HISTORY OF INDIAN MUSIC

<i>Subject</i>	<i>Page</i>
in the texts of the <i>sâmans</i> , 193	The <i>stobhas</i> , 193
The syllables of the <i>âlâpa</i> , 194	The Rik and the <i>sâman</i>
differ in the method of the <i>sâman</i> -singing, 194	
Matarga and Kallinâth in this connection, 194-195	-
The esoteric significance of the <i>sâman</i> -singing, 196	
The <i>Mahâbhâsya</i> on the <i>sâman</i> -singing, 195	The
<i>sâman</i> -scale, 196	The <i>jâts</i> of the <i>sâmans</i> , 196
The rendering of different <i>sâmans</i> , 197	The
Indian music still	
harks back to the Sâmaveda, 198	
BOOKS TO BE CONSULTED	199 200
INDEX	201 207
PLATES	210

A HISTORY OF INDIAN MUSIC

PREFACE

The ancient history of Indian Music is fundamentally the history of her people, civilization and culture. The continuity of Indian civilization and culture, from the most ancient time upto now, has one of its sources in the geographical configuration of the country. Many historians are of opinion that as Hinduism was a common faith and the Hindu kings were in power, there was a religious and cultural unity and affinity among the Indian people as a whole. Decadence set in with the fall of Hindu India, and reached its climax during the period intervening the 9th to 11th centuries A.D. That again was the cause of success of the Turkish and some other foreign invasions. There was a great revival in arts and letters in the 15th 16th centuries A.D., with the rise of the Mughal Empire in the North India on one side and the Hindu Empire in Vijayanagar in the Deccan on the other. In the beginning of Magadha ascendancy, the infiltration of the Yavanas began. The word 'yavana' here means the Greeks or some other foreign peoples like the Sakas or Scythians and others. During the decadence of Mauryan imperialism the Graeco-Scythian powers invaded India (324 B.C.—320 A.D.) Though the advent of the

Muslims, politically speaking, commenced with the conquest of Sind by the Arabs and that of the Punjab by the Sultáns of Ghazni, it was 'Alá-ud-din Khalji, who got a strangle-hold over this country. Dr R C Majumdár is of opinion that the reign of 'Alá-ud-din Khalji really witnessed the rapid expansion of the Muslim dominion over different parts of India. The name of Amir Khusrau should also be linked with that of 'Alá-ud-din for our purpose, for the period witnessed the innovation brought about in the art of classical music of Muslim India. During the period of Sharqui rule at Jaunpur, music, architecture and other types of culture received fresh impetus for their development in a novel manner.

The history of India from 1526 A D to 1556 A D is mainly the story of the Mughul-Afghán contest for supremacy on the Indian soil. Akbar the Great ascended the throne in February, 1556 A D and ruled upto October 1605 A D. During this period, music, architecture, painting and other fine arts, together with literary culture attained high watermark of development. During the time of Jáhángir and Sháh Jáhán (1605-1657 A D), fine arts, including dance and music fully received Imperial patronage. During the reign of Aurangzeb (1658 to 1707 A D), the tempo of culture of classical music became slow to some extent, and during that of his successors, it became more and more slothful and stagnant, and at last it

entirely ceased to receive support from the Mughul court during the reign of Sháh Alam II (1759 1806 A.D) But strange enough the reign of Muhammad Sháh (1719 1748 A D) became a landmark in the domain of Indian classical music. A new type of vocal music, *vilambat* or slow *khayál* on the model of the traditional *dhruvápada* became in vogue, through the expert medium of Ustad Niyamat Khan *sadáraug*, and at the same time the culture of *dhruvápada* was raised to its pristine glory

Besides the courts of the Afghan Pathan and Mughul rulers dance, music and drama together with other fine arts also found free outlet under the patronage of the indigenous rulers as well as the art loving wealthy people of both the North and the South India. In Kashmere, Bengal Bihar, Assam, Kamarupa, Nepál and Mahárástra, the tradition of culture of classical dance and music was fully maintained with proper care. The classical dance, drama and music received the royal patronage from the rulers like Lalitáditya Jayapida Vináyaditya of Kashmere. Kalhan the historian of Káshmere has recorded these facts in his history of Kashmere, the *Rājatarangini*. Dance and music got full support at the hands of the Gupta, Pala and Sena rulers of Greater Bengal. The *charyá* and *vajra gitis* of the Vajrayáni Buddhist Siddhácháryas of the 10th-11th centuries A D , the *Gitagovindapadagitis* of

Kāvī Jayadeva of the early 12th century A D , the *Kṛṣṇakīrtana* of the Vaiṣṇava savants like Vāḍa Chāṇḍīdāsa, Vidyāpati and others of the 14th-15th centuries A.D., the *nāma-kīrtana* and the *hlā* or *rasa kīrtana* of Shri Chaitanya and Thākura Narottamadāsa of the 16th-17th centuries A D , and the classical and folk as well as the classico-Bengali songs of the 18th-20th centuries A.D , enriched the treasury of Indian music

The materials for history of Indian music of the ancient period can be collected from the Vedas and specially from the Sāmaveda, the womb of music, the *Shukshās* and the *Prātishākyas*, the *Nāṭyasāstra* and its commentaries, the classical Sanskrit dramas and literature, the Buddhist literature and the *Jātakas*, the *Bṛhaddeshi* and the *Sāṅgītasamayasāra*, the *Silappadikaram* and the *Tevaram* and other ancient Tamil literature, as well as from the rock-cut inscriptions and sculptures, chiselled on the railings, facades and walls of different Buddhist, Hindu and Jain Stupas, Vihāras and temples

Similarly the materials of history of Indian music of the mediæval and modern periods can also be collected from the records of political and social happenings of those two periods The epochs of Bajubāorā, Nāyaka Gopāla, Rājā Mān Singh Tomar, Baksu, Macchu, and others, together with that of Swāmi Kṛṣṇadāsa, Swāmi Harīdāsa, Mīān Tānasena and others must be considered to

be important landmarks in the history of North Indian music of the mediæval period. In the South, we had Tyágarāja, Muthusvāmi Dikshitar, Shyāmá shāstri, Svāti Tīrunal and others, who put a mark upon the mediæval history of Karnātic music. Again, the music works like the *Gita-prakāśha* of Svāmi Krishnadāsa, the *Rāgatarangini* of Lochana kavī as well as some of the Persian books like *Mānakutūhala* of Fakīr ulla, the *Taft-ul-ud* of Mirzā Khān, the *Ma'danul-*

Correction The correct reading will be in the page 5 line 9 "The *Mānakutūhala* composed during the reign of Raja Man Sing of Gwalior and its Persian translation *Ragadarpana* by Fakīr Ullah "

REVISION may be made

Samgraha-chudāmāni of Govinda Dikshīt and the *Chatudandīprakāśhikā* of Venkatamakhi, which have constituted the mediæval history of South Indian music. The *Rāgadarpana* (Hindi translation), the *Sangitadarpana* of Dāmodara (Sanskrit), the *Sangitataranga* of Rādhāmohan Sen of Bengal the *Rādhāgovinda sangitasāra* (Hindi) of Prātāp Singh Dev of Jaipur, etc., contain important materials for history of music of the Moham medan period. The contributions of Pandit Achrekar, Prof Deval Pandit Bhātkhande of Mahārāstra and Sir Saurindra Mohan Tagore of Calcutta Bengal, are essential for the history of Indian music of the modern period

Mere heresies and stories, unsupported by reliable facts, arguments and reasoning, must not be regarded as authentic materials for the construction of the history of music. Although they might have been collected and preserved with care, they must always be weighed upon the scale of verification of facts and traditional records, aided by arguments and reasoning. Some are inclined to believe dogmatically that old Ustáds and the upholders of the *gharánís* are the only persons capable of supplying records and materials for construction of a reliable history of music, but that is merely a blind faith, having no tradition and argument. True historians are rather merciless in this respect, because they do not believe in anything which is not based upon traditional facts and reasoning. So the history of music must always be built upon the solid rock of traditional as well as textual materials, supported by reasoning and sound proofs. From the statements of Captain Willard and some of the Western writers on Indian music, we come to know that from time to time conferences used to be called upon to ascertain the real and genuine system and standard scale of Indian music, and stalwart Hindu and Muslim musicians used to be invited at those conferences, and as such the system used to undergo many changes from time to time.

The culture of classical, classico-folk and folk music are being now patronised by the Government

PRELUDE

of India and the State Governments, and their courses will certainly continue to flow uninterruptedly towards the near and distant future, so as to preserve the glorious tradition of fine arts of cultural and historical India. It is at least a pleasure to admit in connection with the history of Indian music that some of the modern researches on music in the Science Laboratories and experiments in the field of crops and trees have unveiled the inner nature of Indian music and have enriched its historical and scientific values as well.

CHAPTER I

Music that evolved on the Indian soil and was cultured all through ages in diverse ways and forms by the Indian people and nurtured in a religious and spiritual atmosphere, is called 'Indian music' Not only Indian music, but also music of all the countries evolved in the hoary past among the aboriginal primitive tribes in a very crude and simple form It is commonly believed that it originated from Nature But it has a systematic and chronological history, as it passed through different stages of evolution in order to take shape as a complete system of science and art

I *What is History.*

The creative genius of India had been busy in giving expression to art in all its aspects through ages They are prolific in contents and uplifting in nature The history of Indian culture and civilization is not only glorious but amazing as well Now, what do we mean by history? A history, in its truest sense, is an interpretation of the genuine happenings of the events and facts in the progressive human society A history is a collection of records or chronicles of incidents and evolution and involution of different matters or subjects, that happened and had their beings in the

past, have so in the present, and will happen in the future. The music of India has an interesting and eventful history of its own. Having its origin in the primitive society, it kept the tempo of its triumphal march throughout ages, prehistoric, historic or Vedic post-Vedic or Classical and post-Classical. It will again resume its march through the near and distant future in order to attain perfection, and in the process, it will adjust and harmonize itself with the taste and temperament of the growing and changing society.

II *What do We mean by History of Music*

A history of music is therefore the systematic and chronological records of musical thoughts and materials that evolved in different ages in a gradual process. It requires collection, arrangement and preservation of the facts and findings relating to music in a systematic order. A history of Indian music is a saga of musical thoughts of the Indian people as written in their subconscious mind. It has its birth, growth and progress in Indian society, and has religious and spiritual outlook. A history of Indian music is a wide subject the range of which is extended from the remote antiquity upto the present time.

III *How to construct History of Music*

A history of Indian music can be constructed from the materials as found in the annals of

different periods, and they are, in fact, the landmarks of history of Indian music. Those materials can be classified tentatively under four main heads. (a) the treatises of music, written or compiled by different authors in different ages, (b) the rock-cut temples, tablets and inscriptions caused to be carved and inscribed by different rulers of different times, together with sculptures, paintings, copper-plates and coins of different periods, (c) the writings of foreign writers on music and drama, as well as the history of music of other nations; (d) the private diaries of the musicians and musicologists, including the local traditions, transmitted orally through ages, and the folklores and anecdotes of music. All these materials are required to be properly studied and verified in their true historical perspective and be consulted in a comparative manner. The facts, dates and forms of music and types of musical instruments and dances of different periods should be studied with care, and also be collected and arranged in a systematic way. As music was considered to be a part and parcel of the art and science of drama in the classical period, its structure and technique, in relation thereto, should also be studied in this context.

IV *Importance and Utility of History of Music:*

The study as well as the culture of music loses much of its zest without the knowledge of history

or historical aspect of music. Music developed in a gradual process. As taste and temperament of the society have been changing all the time through ages so forms and patterns as well as the qualities of music are subject to change in different periods of history. A student of music should, therefore, critically take note of those changes and compare one with the other, so as to get the full vision of development of music of different ages and climes. A sense of historical perspective is necessary in studying the art and science of music, and this method of study is sure to make the knowledge of music perfect, whether practical or theoretical.

V *Music Sacred and Profane*

The history of Indian music can be divided into two main periods, *vaidika* (Vedic) and *laukika*—sacred and profane. The *sāmagāna* together with its various forms constitutes the fabric of the *vaidika* music, while the *gāndharva* and formalised *desi* music form that of the *laukika* music. Sir Jadunāth Sarkār has said that "it is the duty of the historians not to let the past be forgotten. He must trace these gifts back to their sources give them their due places in time-scheme and show how they influenced or prepared the succeeding ages, and what portion of present day Indian life and thought is the distinctive contribution of each race of creed that has lived in this land."

VI. *Division of Ages.*

As the range of history of music is wide, it will be convenient to divide it into different units or periods, so as to enable a historian to arrange and represent the facts and records of development and culture of music, so that one may adequately and easily grasp the significance and value of music. The history of Indian music can, therefore, be divided into three broad periods, viz (1) from the most ancient times to the end of the twelfth century A D , (2) from the thirteenth century to the eighteenth century A D , and (3) the subsequent period. So the periods may be enumerated as (1) Ancient, (2) Mediæval, and (3) Modern.

Pandit Vishnunārāyana Bhātkhande has divided the history of Indian music into (1) Hindu period, (2) Mohammedan period, and (3) British period. "Each of these periods", he has said, "may again be sub-divided, if necessary, into two divisions, viz (1) the earlier, (2) the later". In support of his views, Panditji has further said "the Mohammedans came into contact with this country as ruling nation in the 11th century A D , and remained here as such till about the end of the 18th century, after which date the country passed under the domination of our present rulers, the British. * * The Hindu period, according to this classification, begins from the Vedic times and extends right up to the end of 10th century A D " We think

the former divisions, as mentioned above, can be safely accepted for many reasons

VII. *Origin of Music*

Various grotesque and mythical stories are current regarding the origin of music, both Indian and foreign. The statement of the Alexandrian Chronicles about the invention of music by the Sons of Seth or that of the Mosaisc literature about Jubal's invention seems to be garbed in mythological allusions. Homer's discovery of a shell of tortoise on the bank of the Nile or on the top of the Mount Kyllene are all myths. Sir John Strainer says in connection with the music of the Bible that the origin of music is inseparable from that of language. Dárwin, Rousseau, Herder, Herbert Spencer and other Western savants have advanced their respective views regarding it in different ways. According to Dárwin music evolved from the imitation of the calls and cries of the animals and birds. In the *Rikprátishákhya* (the grammar of the Rigveda) and musical treatises of India, this theory finds support to some extent.

Father Schmidt and Carl Stumpf are of opinion that music evolved like speech "from the need to give signals by sound". It has been mentioned in the Vedic literature that music evolved out of the *rics* or stanzas (*mantras*) of the Rigveda, set to tunes i.e., tones. So the Sámaveda, being a collection of *rics* or stanzas is regarded as the source of

Indian music, nay, of the music of the world. The philologists have observed three transitional strata or phases in the development of music of all nations, and they are (1) speech, (2) speech-music or recitation, and (3) song i.e., music proper. The psycho-analysts and the psychologists are of opinion that speech and music have originated from a common source, and the primitive music was neither speaking nor singing, but something of both.

The Indian literature, both Vedic, Epic and Classical, have described that music originated from the sound (*nāda*), which is the product of ether (*ākāśha*) "*śabda ākāśha-sambhavaḥ*". Sound originates in the living beings, from the friction of air (*prāna-vāyu* or vital breath) and heat-energy (*agni*=will-power). It evolves first in a causal form (*anāhata*) and then in a gross form (*āhata*). When the gross sound emanates from the vocal chord, it is called sound, and when again it is sweet and soothing, it is called music or *sangītam*. Different kinds of philosophical conceptions have been formed over this theory of musical sound and origin of music, and two among them are *Siva-Sakti* and *Lakṣmi-Nārāyaṇa* conceptions. The worshipers of the Lord Siva hold that music came out from the mouths of both Siva and Sakti, whereas the followers of Viṣṇu ascribe its origin to Lakṣmi and Nārāyaṇa. From this it is evident that the mythological conceptions have been interpreted in the light of philosophy in later days.

CHAPTER II

Historical Evolution of Different Music Materials

Before dealing with the regular chronological history of Indian music, we would like to trace out the nature of origin as well as historical evolution of the music materials like microtone, tone, *murcchanā varṇa alamkāra tāna sthāya prabandha rāga* scale or *thāta rāgagīti* rhythm and tempo *veenā venu* and *drum* dance and hand pose (*mudrā*) together with their philosophical concept, which are the most essential things to be studied for the history of Indian music. It should be taken into account that history like any other subject rests upon the universal process of evolution, and, therefore, history of Indian music should be studied from the viewpoint of dialectical method of historical evolution

I *Evolution of Microtones (shrutis)*

The microtones (*shrutis*) are the minute perceptible ('*shravanayogyā*') tones or musical sound units that constitute the structures of seven tones like *shadja riṣhabha gāndhāra madhyama pañchama dhaivata* and *nishāda* (corresponding Vedic tones, *chaturtha mandra atisvārya, krusta prathama, dvitiya, tritiya*) The *Shāstrakāras*

A HISTORY OF INDIAN MUSIC

(authors on Indian music) have defined '*shruti*' as,

Prathamah shravanát shabdah shruyate
hrasvamátrakah |

Sa shrutih samparijñeya svaráavaya-
lakshamanam ||

In the primitive, prehistoric and Vedic periods, we do not come across the use of the microtones. But their existence cannot be denied even in those times, and it can be said that in those periods men did not feel it necessary to determine them in their musical systems. So the use of microtones may properly be assigned to the beginning of the classical period in the 600-500 B C, when the Vedic music, *sámagána* was falling out of practice and the *laukika gándharva* type of systematic-cum-scientific music gaining ascendancy over it. In Greece, the microtones were devised in the beginning of the classical period by the Greek philosopher, Pythagoras, and the system was developed by the Pythagorians. In India, it is said that the microtones were devised by Brahmá or Prahmabharata, the first promulgator of the *gándharva* type of music, and afterwards it was made perfect by Nárada of the *Shukśá* (1st century, A D) and Bharata of the *Nátyasástra* in the 2nd century A D. Nárada has mentioned about 5 basic minute tones *diptá, áyatá, karuná, mridu* and *madhyá*, and he has called them '*shrutis*'. The names of those basic minute tones were very signi-

ficant with their specific meanings. Bharata has systematically determined and arranged 22 microtones (*shrutis*) on the basis of those 5 basic minute tones and has termed them as '*jātis*' or the *ādhiāras* of the 22 microtones. Thus we get in the 2nd century A. D. the *jāti vyakti* or *sāmanya-vishesa* (*janaka-janya*) relation between the series of microtones, *diptā āyatā*, *karunā* etc. and *tivra*, *kumudavati*, *mandā* etc. Bharata has also determined the exact bases of the seven tones, *śadja* etc. (*svarasthānas*) in the ratio of 4 : 3 : 2, making experiment upon two *veendās* of equal size, *chala* and *achala* (i.e., one *veendā* with shiftable frets and other with fixed frets). He has determined the 22 microtones in relation to 5 *jātis* (*diptā* etc.) thus

nos. of the <i>shrutis</i>	names of the <i>shrutis</i>	<i>jātis</i> and their names.	<i>svaras</i>
1	<i>tivrā</i>	<i>diptā</i>	{
2.	<i>kumudvati</i>	<i>āyatā</i>	
3	<i>mandā</i>	<i>mṛidu</i>	
4	<i>chandovati</i>	<i>madhyā</i>	Sa
5	<i>dayāvati</i>	<i>karunā</i>	
6.	<i>ranjani</i>	<i>madhya</i>	.Ri
7	<i>ratikā</i>	<i>mṛidu</i>	
8.	<i>raudri</i>	<i>dīptā</i>	
9	<i>krodhā</i>	<i>āyatā</i>	.. Ga
10	<i>vajrikā</i>	<i>diptā</i>	
11	<i>prasāranī</i>	<i>āyatā</i>	
12.	<i>prīti</i>	<i>mṛidu</i>	Ma
13	<i>mārjaṇī</i>	<i>madhya</i>	
14	<i>kṣhiti</i>	<i>mṛidu</i>	

A HISTORY OF INDIAN MUSIC

<i>shrutis</i> nos of the	names of the <i>shrutis</i>	<i>jâtis</i> and their names	<i>svaras</i>
15	raktâ	madhyâ	
16	sandipani ..	âyatâ	
17	âlâpini	karunâ	Pa
18	madanti	karunâ	
19	rohini	âyatâ	
20	ramyâ	madhyâ	Dha
21	ugrâ	dîptâ	
22	l. shobhani	madhyâ .	Ni

This division of the *shrutis*, according to the *jâtis*, is also accepted by the authors on music of the Karnâtic system. It should be remembered that all the names of the *shrutis* bear full significances of their own, and these significances are given according to eight aesthetic sentiments and moods (*râsa* and *bhâva*). On the basis of aesthetic sentiments and moods of the 5 *jâtis* i.e. *jâti-shrutis* of Nârada, the 22 *shrutis* of Bharata are classified thus:

Nârada	Bharata
<i>dîptâ</i> = excited, bright, radiant	<i>tîvrâ</i>
<i>âyatâ</i> = extended, broad, wide	<i>kumudavati</i>
<i>mrîdu</i> = soft, tender, mild, gentle	<i>mandâ</i>
<i>madhyâ</i> = central, proper tolerable, middling	<i>chandovati</i>
<i>karunâ</i> = sympathetic, compassionate, tenderness, merciful	<i>dayâvati</i>

II *Evolution of Tones (svaras)*

The primitive tribes of all countries of the world used to sing monotonous songs with one high tone at first. Gradually two tones, high and low came into practice. In the Vedic period, this practice also prevailed, though the order of the tones used to be more systematic. In the *Bráhmāna* literature, we find references as to the method of chanting hymns with one tone only (*ekasvari gáyana*), and it was also known as the *ārcluka-gáyana*. Similarly references to *gáthā gáyana* (system of chanting or singing the hymns with two tones, high and low) and *sāmika gáyana* (system of chanting or singing of the hymns with three tones high medium and low) are found in the Vedic literature.

The Vedic music, *sāmagāna* was the earliest scientific method of singing in India. It became systematic when three base tones like *anudātta svarita* and *udātta* evolved. The *svarita* was the harmonizing (*samāhāra*) or balancing middle tone that was a combination of the partial tones of the *anudātta* and *udātta*. Well has it been said by Prof. Sāmbamoorthy "The Rigveda was recited to the three notes *udātta anudātta* and *svarita* corresponding to *ri*, *ni* and *sa* of frequencies 10|9, 8|9 and 1 respectively, the *nishāda* being a note belonging to the lower octave" The nucleus of the scale (*thāta*, *mela* or *melakartā*) was formed in the arrangement of the three basic tones, *anudātta svarita* and *udātta*.

The emergence of the solfa syllables, *sa, ri, ga, ma, pa, dha, ni* of the post-Vedic period, says Prof Sámamoorthy, "is the earliest landmark in the history of music" . . . The European solfa system, *doh, ray, mi, fah, soh, la, si* originated only with Guido d' Arezzo (10th century A D) . The solfa syllables *sa, ri, ga, ma, pa, dha, ni* laid the foundation for the development of Indian musicography (notation)" But it should be remembered that the seven Vedic tones, *prathama, dvitiya, tritiya, chaturtha, mandra (panchama), atisvárya (sastha)* and *krusta (saptama)* evolved earlier in the Vedic society, and they are, therefore, anterior to the post-Vedic *laukika* solfa syllables like *sa, ri, ga*, etc. There were some subsidiary tones like *játya, abhinhata, kshaipra, prashista, tairovanjana, pádavritta* and *tathábhávya* . Besides these, there evolved some other subsidiary tones like *vinardi, anurukta*, etc. The Vedic music, *sámagána* used to be sung with different tones, which evolved in a gradual process from one to seven, thus creating different strata like *árchika, gáthika, sámika, svarántara, audava, shádava* and *sampurna* . When the Vedic music became more systematised, they were used to be sung with four, five, six and seven tones. The Vedic tones evolved in downward process (*avarohana-krama*) thus:

Udátta . . .	<i>krusta</i>	(pa)
↓ (high)		
	<i>prathama</i>	(ma)
	<i>dvitiya</i>	(ga)

<i>Svarita.</i> (medium)	<i>tritiya</i> (ri)	Vide the Taittiriya- prātishākhya <i>tesham diptijñō- palabdhih</i> *
	<i>chaturtha</i> (ṛa)	
	<i>mandra</i> (m) (dha)	

Anudatta (low)
anuvarya (dha) (m)

According to the *Yājñavalkya Nārada* and other *Shukshās* the *laukika* (*gāndhāra* and *desi*) tones or solfa syllables evolved thus

<i>anudatta</i>	<i>svarita</i>	<i>udatta</i>
<i>ri dha</i>	<i>sa ma, pa</i>	<i>ni ga</i>

The solfa syllables *sa ri, ga*, etc. evolved in accordance with the concept of basic or *ādihāra shadja*, according to which the tones or tunes of the stringed and percussion instruments, and even the tones of the vocal music are harmonized even to this day, or it can be said that it is a common practice even to this day that all *rāgas* and musical compositions are sung to the basic key note, the *ādihāra shadja*. The fourth and fifth tones are the *samvādi-svaras* (consonance) of the *ādihāra-shadja*.

All the tones of music before the Christian era were pure and not displaced (*vikṛita*). In the *Nāṭyaśāstra* of the 2nd century A. D., we find two tones as displaced (*vikṛita*) and they were *gāndhāra* and *nishāda* (i.e., *antara-gāndhāra* and *kākalī nishāda*). So in the beginning of the Christian era, the tones were divided into two, *shuddha* and *vikṛita* sharp and flat. The displacement in the tones were due to the shifting of the

subtle microtonal units (*shrutis*) of the tones. During the time of Shálangdeva i e, in the early 13th century A D, we find the use of a number of displaced (*vikṛita*) tones in classical music, and their numbers were 19 i e, 7 sharp and 12 flat= 19 tones in all. During Pandit Rámámatya's time (1150 A D), their numbers were minimised and only 7 displaced tones were used, which meant that 7 sharp and 7 displaced=14 tones were used in the North Indian system of music. During Venkata-makhi (1620 A D) and Tulajá's time (1729-1735 A D), the displaced or flat tones were limited to five, and the total number of tones used were 12 (7 sharp and 5 flat=12), and these numbers are still in practice in the North Indian system of music. But in the South Indian system, the pure (*shuddha*) and displaced (*vikṛita*) tones are 12, and they are set forth in the following two tables

Table I

1.	ri ¹	shuddha-rishabha	ra
2	ri ²	chatushruti-rishabha	ri
3	ri ³	shat-shruti-rishabha	ru
4	g ¹	shuddha-gândhâra	ga
5	g ²	sâdhârana-gândhâra	gi
6	g ³	antara-gândhâra	gu
7	d ¹	shuddha-dhaivata	dha
8	d ²	chatushruti-dhaivata	dhi
9	d ³	shat-shruti-dhaivata	dhu
10	n ¹	shuddha-nishâda	na
11	n ²	kaishiki-nishâda	ni
12	n ³	kâkali-nishâda	nu

Table II

		<i>South Indian</i>		<i>North Indian</i>	
S	sa	1	shadja	=	shadja
r	ri (flat)	2	shuddha-shadja	=	vikrita rishabha
g or R	ra	3	shuddha gândhâra	=	chatushruti rishabha=tivra rishabha
R ¹ or g	ga (flat)	4	sadhârana gândhara	=	shatshruti rishabha=vikrita or komala gandhara
G ¹	ga	5	antara-gândhâra	=	tivra-gandhara
m	ma	6	shuddha madhyama	=	shuddha madhyama
M	ma (flat)	7	prati-madhyama	=	tivra-madhyama
P	pa	8	panchama	=	panchama
d	da (flat)	9	shuddha dhaivata	=	komala-dhaivata
n or D	dha	10	chatushruti dhaivata	=	shuddha mahada=tivra dhaivata
D ¹ or n	ni (flat)	11	kaushika nishâda	=	satshruti dhaivata = komala nishâda
N ¹	na	12	kâkalî-nishâda	=	tivra nishâda
S	sa (târa)	—	shadja (târa)	=	

III. *Evolution of Murcchanâ Varna Alamkâra, Tâna and Sthâya*

We find the practice of *murcchanâ varna*, *alamkâra*, *tâna sthâya* and other music materials prevailing in India in the pre Christian era. In the

Great Epic like the *Rāmāyaṇa* of the 400 B. C., it has been mentioned “*sthāna-murcchana-kovidam*” i.e., the wandering Bards like Lava and Kusha were well-versed in the art and science of the *gāndharva* type of music (a) “*tan tu gāndharva-tattvajñan*” (b) “*bhrātārān svāra-saṃpāññān gadharvavivā-rupinam*” (vide IV canto) From these it is evident that in the *gāndharva* type of music, songs were sung with the seven *śuddha jātirāgas*, having seven tones, *murcchanā*, *sthāna* or register, rhythm and tempo, and aesthetic sentiment and mood (*rasa* and *bhāva*) “*jātibhīḥ saptabhir-yuktam tantri-laya-samanvitam, * * rāsair-yuktam kāvyā-metadgāyatām*” (vide IV canto) The *alamkāras* were also in practice, along with the songs, and it has been mentioned in the *Rāmāyaṇa*, while it states “*pāthyē geyē cha madhūram*” Abhinavagupta has stated in the commentary *Abhinavabhārati* that when any composition (*sāhitya*) possesses six *alamkāras* and sweet tones, it is known as a *pāthya*. These six *alamkāras* are, according to Abhinavagupta, *svāra* or tone, *sthāna* or register, *varṇa*, *kāku*, *alamkāra* and *anga*. So the *kāvya* or *sāhitya* of a song is called the *pāthya*, when it is embellished by those six *alamkāras*. Bharata has also explained *pāthya* in the *Nāṭyasāstra* (XVII 102), and has said: “*pāthyam prayujñitam sadālamkārasamyuktam*” Abhinavagupta has followed Bharata in this respect. Bharata has divided *pāthya* into two,

Sanskrit and Prākṛit. Therefore it is clear from the texts and commentaries that *murchand*, *alamkāra*, *varna* and *tāna* had already evolved in the pre Christian era, in the beginning of the classical period

(a) During the beginning of the Christian era we come across the clear definitions and descriptions of the music materials like *murchand* *varna* *alamkāra* etc., in the treatises like the *Nāradaśikṣhā* of the 1st century A. D. the *Nāṭyaśāstra* of the 2nd century A. D. the *Bṛhaddeśhī* of the 5th 7th centuries A. D. *Nārada* of the *Shikṣhā* has said 'tāna rāga svara grāma murchand tu lakṣhanam (II 1) Bharata has stated that a *murchand* is but a series of the closely connected tones 'Iramayitāli. In the 5th 7th centuries A. D. we find a definition of *murchand* in the *Bṛhaddeśhī* in which Matanga has said 'murchāmolā samucchṛāyayali i.e. *murchand* is no other than the elaboration of the seed form of the *rāga* and this is possible when the seven tones of a *rāga* make themselves manifest by ascent and descent processes

The *murchand*s evolved from the *grāmas* as their base, and so twenty-one *murchand*s evolved from the three main *grāmas*, *śhādja*, *mādhyama* and *gāndhārā*. Each *murchand* possessed a special unit of aesthetic sentiment. Though *Nārada* has roughly said about twenty-one

and Bharata about fourteen (“*dvaigrāmikshchaturdasha*”) *murcchanās*, yet by different arrangements of seven tones (=sa nī dha pa ma ga rī), 84 ($7 \times 12 = 84$) variations of *murcchanā* might have evolved

During the 5th-7th centuries A D, we come across a new school, which maintained *murcchanā* with 12 tones. From the history of Indian music we come to know that Kohala, Nandikeshvara and to some extent Matanga, were the upholders of this school. In the *Bṛhaddeshī*, Matanga has said: “*sā murcchanā dvibhūdhā sapta-svara-murcchanā dvadasha-svara-murcchanā chetī*”, i.e., *murcchanā* was of two kinds. one, having 7 tones and the other, having 12 tones. (a) The *murcchanā* with 7 tones was divided into four parts *pūrṇa*, *śhāḍava*, *auduvita*, and *sādhārana*, The *pūrṇa* or heptatonic one contained 7 tones, hexatonic one, 6 tones, pentatonic one, 5 tones and the *sādhārana* one, two displaced (*vikṛita*) tones, *antara-gāndhāra* and *kākalī-mishāḍa*. (b) The *murcchanā* with 12 tones used to manifest themselves in three registers (*sthāna*), low, medium and high (*mandra*, *madhya* and *tāra*). As for example, Kohala has said,

Yojaniyo vudhair-nityam kramo
lakshanusāratah |
 Samsthāpya murcchanā jātirāga-
bhāshādi-siddhyaye ||

And Nandikeshvara has said,

Dvādasha svara sampanna jñātyavya
murechana vudhaih|
Jati bhāshādī siddhyartham tara-
mandrādī siddhaye||

(b) The function of a *varna* is to manifest a song (along with a *rāga*), and therefore, it is known as the *gānakriyā*. The *varna* is of four kinds, *ārohi*, *avarohi*, *sthāyi*, and *sanchāri*. Different *alamkāras* evolved from those four *varnas*. The *alamkāras* are so called, because they adorn the *rāgas* and the *gānas*. Now, from the *ārohi varna* evolved 12 *alamkāras* (*varnālamkāras*) such as, *vistāra*, *nishikarṣha* (together with its *gātravarṇa*), *vindu* etc. From the *avarohi* and *sthāyi varnas* similar *alamkāras* evolved, and from the *sanchāri varna* evolved 25 *alamkāras*.

(c) It has already been said that the *tānas* evolved during the pre Christian era, and there were many *tānas*, which were named after different sacred sacrifices (‘*yajñanāmāni tānāni*’—vide the *Vāyu purāna*. Matanga’s *Bṛhaddeshi*. Nārada’s *Sangita-makaranda*, etc.) In the beginning of the Christian era, 49 *tānas* evolved (vide the *Nāradaśikshā*, III 8). Nārada has said in the *Shikshā* that 20 *tānas* evolved from the *madhyamagrāma*, 14 from the *śhadjagrāma* and 15 from the *gāndhāragrāma* (=49 *tānas*). But, during Bharata’s time (2nd century A D), 84 *tānas*

evolved (“*chaturashriti*”, NS 28 33) Bharata has said that there are 49 *tānas* with six tones and 35 with five tones (=84), and besides these, there exist *tānas* with 7 tones (*sampurna-tāna*) Bharata has further said about the *tānas*, applicable to musical instruments (*veená*, etc), and they were divided into *pravesha* (low or soft) and *magraha* (touch) Dattila has said that besides the simple *tānas*, there evolved gradually thousands of intricate or *kuta-tānas* (5033) in the later period, from different methods of plucking the strings of the musical instruments like *veená*, etc “*krama-mutsriyya tantrinām*”

(d) Similarly different *gamakas* and *kākus* evolved during the pre-Christian era The *gamakas*, like *tiripa*, *sphurita*, *kampita*, *līna*, *āndolita*, *vali*, *tribhinnā*, *kurula*, *āhata*, *ullasita*, *plāvita*, *gumphita*, *mudrita*, *namita*, and *mushrita*, and *kākus* like *svara-kāku*, *rāga-kaku*, *anya-kaku*, *desha-kaku*, *kshetra-kāku* and *yantra-kāku*, etc evolved in a gradual process In the *Rāmāyana*, we find that Lava and Kusha used to sing *rāmāyana-gāna* with the application of *kāku*

Tam sa shushráva kākusthah purváchárya-
vinirmítam |

Apurvam páthyajátim cha geyena
samalamkritam || etc

(e) The *kākus* are the variations of the vocal sound for expressing different ideas Abhinava-

gupta, Visvanáth Chakravurty, Rajá Bhojadeva of Dhára, Shárangdeva, Bhánuji Dikshit and others have explained the term 'kákú' in different ways. In the 2nd century A.D., we find that the *kákus* were used to express the eight aesthetic sentiments (*rasas*), which have been made explicit by Bharata in the *Nátyasástra*. The experts have observed that *kákú* originates from a conjunction of palate, apex and vocal shord (*urah, shra* and *kantha*)

(f) The *stháyas* or musical phrases also evolved in the pre Christian era as the songs used to be improvised at that time with the *játirágas* and *grámarágas* (vide the *Rámáyana*, the *Mahábhárata* and the *Harivamsha*). The *stháyas* or *tháyas* are the outlines of musical frames (*álára*), upon which the structures of the *rágas* are built. From the 5th 7th to 9 11th centuries A.D., the *stháyas* began to be conceived and scientifically arranged, upon which different *anga-rágas* like *bháshá*, *vibháshá*, *antarabháshá* along with the ancient *játi* and *gráma-rágas* began to be evolved. Different kinds of *stháya* like *vena gati*, *játi*, *anujáti*, *vali*, etc. evolved as different bases (*sthánas*) of the *rágas*.

IV Evolution of Ten Essentials (*dasha-lakshmanas*)

The ten essentials of Indian music reached high watermark in their evolutionary process, when the music-consciousness of the people of the society be-

came mature and keen. The ten essentials like initials (*graha*), sonant (*amsha*), higher (*tára*), lower (*mandra*), concluding (*nyása*), medial (*apanyása*), rare (*alptva*), abundance (*vahutva*), hexatonic (*shádava*), and pentatonic (*audava*) evolved as qualities, for determining the genuine form and nature of the melodic types or *rāgas*. The essentials became necessary when the folk tunes of different countries and nations began to infiltrate into the stock of the classical music, and so they were considered as the means for preserving the intrinsic purity of the *rāga*-forms.

In the 2nd century A D, we come across those essentials in Bharata's *Nāṭyasāstra* in a very definite form, and this fact undoubtedly proves the existence of the essentials even in the pre-Christian era. The essentials had in them theoretical-cum-grammatical value. Gradually there happened many admixture in the domain of *rāgas*, *mārga* and *desi*, urban and rural, from the 3rd 4th centuries to 5th-7th centuries A D, and as such the ten essentials played an important role at that time, for determining their classical character, and even upto this time that tradition is upheld and followed with esteem.

Bharata has said,

Grahámshau tára-mandrau cha

nyásopanyása eva cha |

Alpatvam cha vahutvam cha

shádavauduvite tathá ||

It has been mentioned before that the essentials were known as the determining factors of the *rāgas* and through them the real forms and natures of the *rāgas* used to be ascertained. As Bharata has admitted that he owed his debt to the ancient preceptor, Brahmā in compiling his book on the dramaturgy (i.e. the *Nāṭyaśāstra*) it can further be taken for certain that the ten essentials existed before him, either in seed form or in somewhat obscure manner, and he knowingly adopted them in his system and applied them for practical purposes.

It may be interesting to note that though Bharata has scientifically used those ten essentials, yet there were some indefiniteness in the connotation of some of the essentials. As for example Bharata has used the terms *graha* and *aṁsha* in one and the same sense, and again he has used the terms, *aṁsha* and *vādi* side by side. Besides he has ascertained more than one *aṁsha* of a *rāga* (*jātirāga*). Regarding the essentials *graha* and *aṁsha* he has said

Grahastu sarva jātinām aṁsha eva hi kīrtitah |
Yat pravṛttam bhaved gānam so'ṁsho graha
vikalpitaḥ ||

That is where-from a song or a part of song takes its start ("yat pravṛttam bhaved gānam"), it is known as a *graha* whereas when a *rāga* fully manifests itself from its starting point ('*tatra*

amsho náma * yasmin vaṣati rágaṣtu yasmá-
chava pravartate*”), it is known as *amsha*. But Matanga’s statement or definition in this respect appears to be more clear, when he has said that the starting tone of a *rága* is the initial or *graha* (“*ap-
radhánabhūttah*”), and the dominant tone is the *amsha* (“*pradhánabhūttah*”). In fact, the significance of the term *graha* used to be altogether different from that of *amsha*, during Matanga’s time, in the 5th-7th centuries A D. Matanga has stated that the sonant (*amsha* or *vádi*), being universal and cause of the manifestation of the *rága*, is prominent or predominant “*rága-janakatvād
vyápakatváccha amshasya prádhányam*”. Again, during Bharata’s time (2nd century A D), both the terms, *amsha* and *vádi* came to be used for determining a *rága* with different significances to some extent, whereas during Shárangdeva’s time, in the early 13th century, these two terms came to be used in the identical sense. The commentator, Kallináth has stated “*sa vádi yogyatávasahát amsha
syát rakṭi-vyáñjakatvát*”, i.e. both *amsha* and *vádi* used to convey the idea of creating the pleasing sensations of the *rágas*.

The term, *nyása* conveys the idea of the concluding tone: “*nyáso hi anga-samáptau*”. The *apanyása* means the medial stop, and it is used in the compositions of the songs, which are known as *vidári*. The *samnyása* means a tone, which is not antagonistic to the sonant or *vádi*, and consti-

tutes the latter part of the song. The term *alpatva* conveys the idea of rare use of tones in a *rāga*. It is used in two different ways: tones that are dropped other than the sonant (*anabhyāsa*) and the tones that rarely touch the composition of a *rāga* (*langhana*). The *vahutva* means abundance of tones in a *rāga*. In relation to *vahutva*, there is a subsidiary essential, known as *antaraniarga* which generally avoids *nyāsa*, *apanyāsa*, *vinyāsa*, *sanyāsa*, *graha* and *amsha* or *vādī*; and, from time to time adopts the role of *alpatva* in its dual aspects in consonance with *amsha* or *vādī*. The *mandra* signifies the tone or tones of the lower octave, whereas *shādaivatva* and *audavatva* signify the hexatonic and pentatonic forms of the *rāgas*.

Besides these essentials, we find the practice of tones: sonant (*vādī*), consonant (*samvādī*), assonant (*anuvādī*) and dissonant (*vivādī*). All these determining categories evolved in relation to the dominant tone sonant (*amsha* or *vādī*). The tones, consonant and dissonant ones are subordinate to the sonant, whereas the dissonant or *vivādī* brings disharmony and want of *raktibhāva* (pleasing quality) in the *rāgas*.

V Evolution of the Concept of Rāga

A *rāga* is the product of permutation and combination of tones which creates sweet and soothing impressions (*samskāra*) in the mind. This definition we get from Matanga's *Brihaddeshi* of

the 5th-7th centuries A D. It is said that in the beginning of the classical period, when Brahmá or Brahmabharata innovated the new system of the *gándharva* or *mánga* type of music, incorporating most of the materials of the Vedic music, seven pure (*shuddha*) *játis* were used in the songs (*gánas*). In the *Rámáyana* (400 B C), we find that seven *shuddha játis* (*játrágas*) were used in the *rámáyana-gána*. In the *Mahábhárata* (300 B.C) and the *Harivamsha* (200 B C), we find mention of six *grámarágas*. Bharata has said in the *Nátyasástra* that not only the *grámarágas*, but also the *rágas*, *gándharva* and *desi*, evolved from the *játis* i.e. *játrágas*. Bharata has not only described in the *Nátyasástra* (2nd century A D) the seven *shuddha játis*, but also 11 more mixed *játis* ($7+11=18$ *játis*). He has mentioned their specific ten characteristic (*dasha-lakshmanas*) so as to determine them as *rágas*. But he has not given any definition of the word '*rága*', whereas Matanga has defined it in his *Brihaddeshi*. Some are of opinion that the *rágas* of the regional or *desi* type of music, being the product of an admixture of different *rágas*, were more pleasing to the heart (*hridaya-ranjaka*) than those of the *gándharva* or *mánga* types. Prof Sámhamoorthy has said that the *hridaya-ranjaka* character was the tie of the *desi* music and possessed more vigour and attractive feature, and so Matanga has significantly

styled his musical work as *Bṛhaddeshī*. But whatever may be the controversy regarding the pleasing character or ties of *gāndhārva* and *deśī* music, we may arrive at the conclusion from a close scrutiny of the ancient treatises on music that the evolution of the clear concept of *rāga* was at work in the beginning of the classical period in the 600-500 B.C., though it is believed to have existed in a nucleus form in the Vedic period.

VI *Evolution of the Rāga*

Definite form of *rāgas* emerged during the classical-cum-epic period. Before the *Rāmāyana* was compiled in a book form (400 B.C.), seven pure (*śuddha*) *jātis* (*jātirāgas*) evolved in the beginning of the classical period (600-500 B.C.). In the *Rāmāyana* (vide canto IV), we find the use of seven *śuddha jātis* or *jātirāgas* in songs. The *jātis* were the causal or basic *rāgas* from which evolved all kinds of *rāgas mārga* and *deśī*. The term *jāti* connotes the idea of the universal (*sāmānya*) like the *Brāhmaṇa* *Kṣatriya* castes, etc. It is like a main die wherein all the *rāgas* were casted alike. It is therefore, regarded as the main source or fountainhead of all the melodic forms. In the *Mahābhārata Harivaṃśa* (300-200 B.C.) we find the use of six *grāmarāgas* (*śāḍ grāmarāgāḥ*) in different kinds of song. These six or seven *grāmarāgas* have fully been dealt with by Nārada in the *Nāradaśikṣā* of the 1st century A.D.

Further development in the *jātis* or *jātirāgas* is evident in Bharata's *Nāṭyasāstra* of the 2nd century A D. Bharata has mentioned about 7 (*śuddha*) and 11 (*vikṛita*) = 18 *jātis* or *jātirāgas*, and from this it is evident that before or during the time of Bharata eleven more *jātirāgas* evolved. Dattila (2nd-3rd centuries A D) has also described about 18 *jātirāgas* in the *Daṭṭilam*. The *grāmarāgas* also existed side by side with the *jātirāgas* during Bharata and Dattila.

The names of the six or seven *grāmarāgas* have been mentioned in Nārada's *Shikṣā* as well as in the Kudumiamalai Rock-Inscriptions in the Padukotai State, South India. These Rock-Inscriptions were caused to be inscribed by Rājā Mahendravarman in the 7th century A D. The names of the 18 *jātirāgas* have been given in the *Nāṭyasāstra* (vide *Kāśī* ed chap 28th). The names of the seven *grāmarāgas* (as the *Nāradaśikṣā*, and the Kudumiamalai Rock-Inscriptions have mentioned) are *śaḍjagrāma*, *madhyamagrāma*, *śāḍava*, *sādhārīta*, *pañchama*, *kaishika* and *kaishika-madhyama*. The correct notations of these 7 *grāmarāgas* remain engraved on the Kudumiamalai Rock-Inscriptions, and Nārada has also described about their tonal forms (*svara-rūpas*) in verses

The periods, ranging from the 5th to 7th centuries, are very important in the history of Indian music, because during this time, numerous regional

tunes were incorporated in the fold of the classical tunes or *rāgas*. The *bhāshārāgas* (subordinate melodic types) evolved from the *grāmarāgas*. The *bhāshārāgas* were divided into four classes, and they were *mūla* (original), *samkīrṇa* (mixed), *deśhaja* (regional) and *chāyāśhraya* (dependent). Now let us show how the *mārga* and formalised *deśh rāgas* evolved in a gradual process.

(a) *Evolution of the Jātīrāgas*

It should be remembered that the *gāndhāragrāma* (ancient ga scale) became obsolete during the time of Bharata of the *Nāṭyaśāstra* fame. The pure or *śuddha jātīrāgas* were named after seven *laukika* tones *śhadjā rishabhā, gāndhārā madhyamā, pañchamā dharvātā* and *nishādā* and, therefore, their names were *śhādji, ārshabhā, gāndhārī, madhyamā pañchamī, dharvātī* and *naiśhādī* or *nishadavātī*. These seven *śuddha jātīrāgas* evolved respectively from *śhadjā* and *madhyamā grāmas* thus

From the *śhadjagrāma*—*śhādji, ārshabhā, dharvātī* and *naiśhādavātī*

From the *madhyamagrāma*—*gāndhārī, madhyamā* and *pañchamī*

The mixed (displaced or *vikṛita*) *jātīrāgas* (eleven) evolved from the admixture of the *śuddha* (placed or pure) seven *jātīrāgas* from the two *grāmas*, *śhadjā* and *madhyamā* thus

- 1 *Śhadjā-kauśhiki* from the admixture of *śhādji* and *gāndhārī*

A HISTORY OF INDIAN MUSIC

2	<i>Shadjā-madhamā</i>	..	..	..	<i>shādji</i> and <i>madhyamā</i> ,
3	<i>Gāndhārā-panchamī</i>	..	..	..	<i>gāndhārī</i> and <i>panchamī</i> ,
4	<i>Andhri</i>	..	..	..	<i>gāndhārī</i> and <i>ārshabhī</i> ,
5	<i>Shadjodichyavati</i>	..	..	..	<i>shādji</i> , <i>gāndhārī</i> and <i>dharvati</i> ,
6	<i>Karmāravi</i>	..	..	..	<i>ārshabhī</i> , <i>panchamī</i> , and <i>naishādī</i> ,
7.	<i>Nandayanti</i>	..	..	..	<i>ārshabhī</i> , <i>gāndhārī</i> and <i>panchamī</i>
8.	<i>Gandharodichyavā</i>	..	..	..	<i>gāndhārī</i> , <i>dharvati</i> , <i>shādji</i> and <i>madhyamā</i> ,
9	<i>Madhyamodichayavā</i>	..	..	..	<i>madhyamā</i> , <i>panchamī</i> , <i>gāndhārī</i> and <i>dharvati</i> ,
10	<i>Raktagāndhārī</i>	..	..	..	<i>gāndhārī</i> , <i>madhyamā</i> , <i>panchamī</i> and <i>naishādī</i> ,
11.	<i>Kaishiki</i>	...	..	..	<i>shādji</i> , <i>gāndhārī</i> , <i>madhyamā</i> , <i>panchamī</i> , <i>dharvati</i> and <i>naishādī</i>

(b) *Evolution of the Grāmarāgas*

The six (those that have been mentioned in the *Harivamsha-purāna*) or seven (those that have been described in the *Nāradaśikṣā* and *Kudumī-*

ámálat Inscriptions) *grámarágas* were pure or *shuddha* ones, and afterwards 23 mixed (displaced or modified) *grámarágas* evolved. There was a time (5th 7th centuries A.D.), when some *gitis* were known by their *rágas* and so they came to be known as the *rágagitis*. Though there are controversies as regard their number yet most of the ancient musicologists are of opinion that there were five main *rágagitis*, and they were *shuddhá bhinná gauda*, *veshárá* and *sádháram* (vide *Bṛhaddeshu*). It has been said that the pure type of the *gráma rágas* were six or seven in number. In course of time, the *vikṛita grámarágas* evolved and were incorporated in *bhinná* and other *rágagitis*.

The seven *shuddha grámarágas* evolved from the two *grámas* *shadja* and *madhyama* thus

I. *Shuddhá* 7

(a) evolved from the *shadjagrāma*

- 1 kaishika madhyama,
- 2 sádhárita,
- 3 shadjagrāma,

(b) evolved from the *madhyamagrāma*

- 4 madhyamagrāma,
- 5 shádava,
- 6 panchama,
- 7 kaishika.

II *Bhinná* 5

(a) evolved from the *shadjagrāma*

- 1 bhinna shadja,

A HISTORY OF INDIAN MUSIC

2 kaishika-madhyama,

(b) evolved from the *madhyamagrāma*:

3 kaishika,

4 tána,

5 bhinna-panchama

III *Gauda* 3

(a) evolved from the *shadjagrāma*.

1 gauda-kaishika-madhyama,

2. gauda-panchama,

(b) evolved from the *madhyamagrāma*:

3 gauda-kaishika

IV *Besharā* 8

(a) evolved from the *shadjagrāma*.

1 takka,

2 vesharā-shādava,

3 sauviri,

(b) evolved from the *madhyamagrāma*:

4 botta,

5 málava-kaishika,

6 málava-panchama,

(c) evolved from both the *shadja* and *madhyama grāmas*:

7 takka-kaishika,

8 hindola

V. *Sádharam* 7

(a) evolved from the *shadjagrāma*:

1. rupa-sádhárana,

2 shaka,

3 bhasmána-panchama,

(b) evolved from the *madhyamagrāma*

- 4 narta,
- 5 gāndhāra pañchama,
- 6 shadja-kaushika,
- 7 kakubha.

(b) *Evolution of the Bhāshārāgas or Angarāgas*

Again from these *grāmarāgas* emerged different kinds of subordinate or *bhāshā* or *anga rāgas* and Shārangdeva has said that 268 *rāgas* evolved from the *grāmarāgas*

Sarvesh'miti ragānām mīlānām shata-dvayam |
 Chatu shashtyadhikam vrute shrāngi
 shrīkaranāgrani ||

which means

grāmarāgas	=	30
uparāgas.	=	8
rāgas.	=	20
rāgāngarāgas	=	8
(those were ancient)		
ancient bhāshāngarāgas	=	11
kriānga-rāgas.	=	12
upānga-rāgas	=	3
bhāshārāgas	=	96
vibhāshā rāgas	=	20
antarabhāsha rāgas	=	4
rāgānga rāgas (those were practised during Shrāngadeva)	=	13
bhashānga rāgas	=	9
kriānga rāgas	=	3
upānga rāgas	=	27

Total ragas = 264

A HISTORY OF INDIAN MUSIC

It should be remembered that the evolution of the *rāgas* was in a gradual process. As for example, the *grāmarāgas* evolved from the *jātis* or causal *jātirāgas*, the *bhāshārāgas* from the *grāmarāgas*, the *vibhāshārāgas* from the *bhāshārāgas*, and the *antarabhāshā-rāgas* from the *vibhāshārāgas*. The *bhāshā*, *vibhāshā* and *antarabhāshā rāgas* were all *anga* or subordinate *rāgas*. The *rāgānga*, *bhāshānga*, *kriyānga* and *upānga rāgas* all came out from the *grāmarāgas* which may be considered as their fountainhead. As regard the evolution of the mediaeval and modern *rāgas* and *rāgms*, it can be said that all of them owe their origin to the *grāmarāgas* or *jātirāgas*. The *janya-janaka* system of the *rāgas* evolved later on, and so we get the *janaka rāgas* as six or more than that and *janya rāgas* as thirty or thirty-six or more.

It will be fruitful to consult the books on music, written by Vidyāranya Muni, Pundarika Vittthala, Somanāth, Sri Kānthā, Dāmodera Misra, Ahobala, Srinivāsa, and others in this context. All the mediaeval and modern *rāgas* evolved from the basic scales or *thātas* or *melas* or *melakartās*. Venkatamakhi has devised 72 *melakartās*, and in relation to those *melakartās* numerous *rāgas* evolved to enrich the treasury of the South Indian music (vide the *Chaturdandiprakāśhikā*).

VII. Evolution of the Scales.

The scales (Latin *scala ladder*) are the

arrangements of different tones (seven tones) which are the fountainhead of the melodic types or *rāgas*. The *sāman* scale is the most ancient one in Indian music. It is said that the scale of the *sāman* singing began with the Vedic tone, *krusta* corresponding to the *laukika* tone *pañchama* of the lower octave in a downward process (*avarahann kramā*). The civilized nations of yore were conversant with the process of deriving modal shift of tonic or basic tone. Well has it been said by Prof. Sambamoorthy in connection with this method that "the scale to which the process is applied is referred to as the basic scale. By taking each note of the basic scale as the tonic or *ādihāra-shadja* and playing the self same notes of the original scale new scales result. New scale results because of the re-distribution of intervals consequent on the shifting of the *ādihāra-shadja*. This process is popularly known as *graha bhedaṁ*, *grahasvara bhedaṁ* and *shruti bhedaṁ*."

Some are of opinion that the ancient *sāman* scale evolved in a gradual progress. At first, the *sāmagānas* were sung with the basic tones like *udātta*, *anudātta* and *svarita* which corresponded with the *laukika* (post-Vedic) tones, *rishabha*, *mushāda* and *shadja* (of frequencies of 10|9, 8|9 and 1). These three base tones really formed a scale. Gradually this scale of three base tones developed 'into a quadratonic scale with the addition of *ga* (32|27), a semi tone above *ri*', and,

therefore, the scale formed as *ga, ri, m, sa* was in a *svarántara* cast. Next the tone, *dhaivata* (*dha* 5|6) was added, and consequently the pentatonic scale *ga, ri, m, sa, dha* evolved. After it, we find the hexatonic scale with six tones like *ma, ga, ri, sa, m, dha*, with the addition of *madhyama* (*ma* 4|3) above. At last the heptatonic scale with seven tones evolved and we got the tone-series as *ma, ga, ri, sa* and *sa, m, dha, pa*; with the addition of the tone *pañchama* (*pa* 3|4) below. "The scale of the *sámagána*", says Prof. Sámnamoorthy, "was a downward scale, and *ma, ga, ri, sa* and *sa, m, dha, pa* were perfectly balanced and systematic tetrachords, the extreme notes of each tetrachord bearing the ratio 3 : 4. Thus the *sámagána* scale may be regarded as a *madhyama* scale. When *sa, ri, d, pa* was sung, an octave higher, the idea of an octave was perceived. The *sáma-saptaka* gave birth to the *shadjagrâma*, the primordial scale of Indian music."

It is said that the *shadjagrâma* was the fixed scale of the Vedic music, *sámagána*, and this scale was of three kinds, low, medium and high, according to their bases in the three registers, *mandra*, *madhya* and *târa*. The *Rik-prátishákhyâ* has supported it when it says: "*trîṇi mandram madhyama-muttaman cha, sthánányáhuḥ sapta-yamâni vâchah*" It should be remembered that all the tones in the scale of the *sámagána* were pure (*shuddha*).

We know that there were three basic scales or *grāmas* in ancient India and they were *shadjā*, *madhyama* and *gāndhāra*. The *shadjagrāma* first evolved in the Vedic time, and it has already been said that the *shadjagrāma* was the scale of the Vedic songs, *sāmagāna* and it consisted all the *shuddha svaras*. The *madhyamagrāma* and the *gāndharagrāma* evolved gradually after it. The *grāmas* used to play the role of scales in the ancient music system of India. Gradually the *murcchanās* evolved from the *grāmas* i.e. from the seven tones of the *grāmas* and they were 21 in number. In the ancient treatises on music, it has been mentioned that the *svaras* evolved from the *shrutis*, the *grāmas* from the *svaras*, *murcchanās* from the *grāmas*, the *jātis* from the *murcchanās* and the *rāgas* from the *jātis*. In fact, when the *murcchanās* came into being, they began to play the role of the scales, being recognised as the receptacles (*dāhāra*) of the *rāgas*. The *murcchanās* were framed out of the seven tones, and so the *murcchanās* of the three *grāmas* were 21 in number as it has been said before. Matanga and Nandikeshvara have mentioned about the *murcchanās*, constituted out of 12 *svaras* ("dvādashā-svara sampanna"), whereas Bharata and most of the post-Bharata musicologists have recognised *murcchanās* with only seven *svaras* ("sapta svarātmikā"). During Bharata's time (2nd century A.D.), the *gāndhāragrāma* became out of practice, and so he-

mentioned about $7+7=14$ *murchhanás* of the *grámas*, *shadja* and *madhyama* Nárada of the *Shikshá* fame, Nárada of the *Makaranda*, the *Puránakaras*, Kálidása and others have mentioned about the *murchhanás* of the *gándharagrāma*. Gradually the *murchhanás* came to be replaced by the new scales or *melas* or *thátas* or *melakartás* or *samsthānas*. Thus we find the stages of the scales as (1) *grāma*-scale, (2) *murchhaná*-scale, and (3) *mela* or *melakartá*-scale.

A clear-cut definition of the *mela* we came across for the first time in Pandit Somanáth's *Rāga-vibodha* of the early 17th century A D, and there we find the name *thāta* of Persian origin. The name, *melakartá* was given by the music authors of the Karnátic system. But it should be remembered that the definite form of *mela* evolved long before Pt. Somanáth. As we find that Mádhavácharya-Vidyáranya (14th century A D) formulated 19 *melas* in his *Śaṅgītasāra*, Pandit Rámámātya (1550 A D) formulated 20 *melas* in his *Svaramelakalāṁdhā* and Pt. Pundarika Viṭthala (1590 A D), 19 *melas* in his *Sadrágachandrodaya*. Pt. Viṭthala lived during the time of Emperor Akbar (1556-1605 A D). Somanáth has said that as the series or arrangements of tones unify the melody-types or *rāgas* they are called '*mela*'. Sometimes they are known as '*thāta*' ("*milanti vargi bhavanti rāga yatreṭi tadāśhrāyah svarasamsthāna-*

vishesā melāḥ thāta' iti bhāshāyam te kathyante
 * *) Pt. Somanāth has further said that by different arrangements of sharp (*shuddha*) and flat (*vikṛita*) tones 960 *melas* could be evolved. After Pt. Somanāth, we find different numbers of *melas* in the works of different authors on music of different times. In the 1620 A.D. Pandit Venkatamakhī formulated 72 *melakartās* though most of them were out of practice during his life time. In the middle of the 17th century A.D. we find 12 *melas* or *samsthānas* in Kavi Lochana's *Rāgatarangini* and it seems that on that basis, Pandit V. N. Bhātkhande devised 10 *melas* to determine all kinds of *rāgas*. The *melas*, as selected by Bhātkhandeji, are (1) *vilavala*, (2) *kalyāṇa*, (3) *khāmbhāj*, (4) *bhairava*, (5) *purvi*, (6) *maravā*, (7) *kāphi*, (8) *āsāvari*, (9) *bhairavi* and (10) *toḍi*. Again some have devised 32 *melas* of *shuddha ma* and *tvṛa-ma* with the admixture of the first and last parts (4+4) of these 10 *melas* of Bhātkhandeji. These 32 *melas* are known as the *purva-mela* and the *uttara-mela*.

VIII Evolution of the Gitis and the Prabandhas

The evolution of different types of *giti* and *prabandha* are required to be studied from the theoretical, practical and historical viewpoints. Well has it been said by Prof. Sāmbamoorthy that the eternal law of music is the *survival of the beautiful* in the realm of *lakshya* or musical com-

positions and the *survival of the useful* in the realm of *lakshana* or musicology. The ancient musical form was the *sāmagāna*, which was known as the Vedic music. In the classical period, different kinds of *gītis*, composed for the purpose of dramatic performances (*abhinaya*) evolved, and they are in evidence in Bharata's *Nāṭyaśāstra* and also in different Sanskrit dramas and poetics. Those *gītis* possessed some determining characteristics like *varṇa*, *alankāra*, *sthāna*, *dhātu*, *vṛtti*, *jāti*, *rasa* and *bhāva*, etc.

The songs, which were used to be sung either with seven *śuddha* or both *śuddha* and *vikṛita* *jāṭis* (*jāṭirāgas*), were known as the *jāṭigāna*. In the *Rāmāyana* (400 B C), we find that Lava and Kusha used to sing the *jāṭigāna* with the *sāhitya* as the episode of Rāmchandra. In the *Nāṭyaśāstra*, Bharata has mentioned about '*dhruvāvidhana kartavyā jāṭigāne prayatnataḥ*' (vide 29th Chapt Kāshi ed). The *jāṭigānas* were surcharged with aesthetic sentiments (*rasa*) and moods (*bhāva*). He has also mentioned about the *brahmagītis* which were no other than *madraka*, *aparāntaka*, *ullopya*, *piakari*, *robindaka* and *ultara* (=7) + *chandaka*, *āsārīta*, *vardhaṣṇānaka*, *pānika*, *richa*, *gāthā* and *sāma* (=7) = 14 types of *gītis*. It is certain that those types of songs (*gītis*) were practised even before the *Nāṭyaśāstra* (2nd century A D). The compositions (*sāhitya*) of the *brahmagītis* were panegyrics of Lord Siva ('*sivastuti*'). Besides

Bharata (vide the *Nāṭyaśāstra*, XXXII 416), Matanga, Pārshvadeva and specially Shārangdeva have elaborately dealt with those classical *gītis* (vide the *Sangita-Ratnākara* Chap V *tālādhyaya*) describing their specific forms and giving precise definitions. The *kapāla* and *kambala* types of the *gītis* were also current in ancient times and Shārangdeva has described those types in the *Sangita-Ratnākara*.

Again Bharata has described about the *gītis* *māgadhi*, *ardha-māgadhi*, *sambhāvitā* and *prithulā* in the *Nāṭyaśāstra*. He has said,

Atah urdham prabakshami gītānāmapi
lakṣhanam ||
 Prathama māgadhi jñeya dvitiya
chārdha māgadhi |
 Sambhāvitā tritiya cha chaturthi
prithulā smṛita ||
 —NS XXXI 76-77

It has been said that the *gīti māgadhi* was named after the country Magadha (*Magadha-desha*) and so some scholars consider it to be a regional type of song (*magadha-desha-jā*). Bharata has observed that the *māgadhi-gīti* used to be sung with the help of three *vṛttis* the *ardha māgadhi* with half of those *vṛttis*, *sambhāvitā* with heavy sounding letters ('*gurvākshara-samanvita*') and *prithulā* with light sounding letters. According to Abhinavagupta, these *gītis* were sung along with the

classical dramatic song *dhruvā*, and they possessed different *varnas*, *alamkāras*, *chhandas* and *aksharas*

During the 2nd 5th-7th century A.D, some of the *rāgagitis* like *shuddhā*, *bhinnā* or *bhinnakā*, *gaudī* or *gaudikā*, *rāga*, *sādhārani*, *bhāshā*, and *vibhāshā* evolved. Regarding the numbers of these *rāgagitis*, there remain controversies, for Matanga has admitted them to be 7, Durgāshakti 5, and Yāshtika 3. Matanga has defined these 7 kinds of *rāgagiti* in the *Bṛhaddeshi* (vide *slokas* 285-90). The *rāgagitis* were so called because they were known by their respective *rāgas*. To describe some of the salient features of these seven *rāgagitis*, it can be said. (1) the nature of the *shuddhāgiti* was mild. The tones (the movement of the tones) were straight and stretched in three registers (*sthānas*), *mandra*, *madhya* and *tāra*. (2) The tones of the *bhinnā* were crooked (i.e. undulating in movement), but subtle and possessed *gamakas*. (3) The tones of the *gaudī* were closed together and the *gamakas* that were used, were played in three parts. The tones of the lower register (*mandra*) were produced with repeated sounds of *a-kāra* and *u-kāra* from the conjunction of chin and breast (*chibuka* and *vaksha*), (4) The *rāga* was rhythmic and soothing, and possessed *gamakas* and four *varnas*, and was surcharged with aesthetic sentiments and moods (*rasa* and *bhāva*). (5) The tones of the *sādhārani* were

straight in movement, and rhythmic, and were produced in rapid tempo. This *giti* was produced with plain *kākus*. The *sādhāram* was known by the combination of all the *gitis*, (6) The *blāshā* which possessed *kākus* and some tremulous tones, was sweet and soothing, (7) the *vibhāshā* was very pleasing to all. It was majestic and at the same time graceful. It possessed *gamakas* and its tones were drawn upto high (*tāra*) register.

From those *rāgagitis* numerous *grāmarāgas* evolved, and from the *grāmarāgas* evolved *blāshā*, *vibhāshā* and *antarabhāshā* *rāgas* (it has already been discussed before in connection with the evolution of the *rāgas*).

Now, simultaneously with the *gitis*, mentioned in the preceding paragraph different kinds of *prabandha-gitis* evolved to enrich the coffer of Indian music. In the 5th 7th century A.D., we find emergence and use of many *desi* (classico-regional) *prabandhas* (*deshikāra prabandha*) like *kānda vṛitta gadya dandaka*, *varuaka dṛya pīdhāyaka*, *karshita-gāthā dvipathaka vardhati*, *karvāta dvipadī vartanī dhenkī ckatālī*, etc. (vide details in Matanga's *Bṛhaddeshī*). In the 9th 11th century A.D., Pārshvadeva has given full description of different kinds of *prabandhas* in the *Sangita-samayasāra* and Shārangdeva in a more systematic and detailed manner in the *Sangita Ratnākara*. During Pārshvadeva's time (9th—11th A.D.), we find that the *prabandhas* were divided

into three classes, *prabandha*, *rupaka* and *vastu*. He has defined *prabandha* as “*chaturbhūrdhātubhūh shadbhūshcha-anganyah syāt prabandhate tasmāt prabandhaḥ*,” i.e. the *gāthas*, which were formed of four or six music parts (*dhātus*), were known as *prabandha*. Or it can be said that the *prabandhas* possessed three, four, five or six *dhātus*, though Pārshvadeva has divided the *prabandhas* into only three classes “*dvidhāturvā tridhāturvā chaturdhāturathapi vā, prabandhastrividhāḥ*”. The *prabandhas* were again subdivided into two classes, *nryaukṭa* or *nibaddha* and *anryukṭa* or *ambaddha*. The *nryukṭa* or *nibaddha* *prabandha* used to be measured by time-beats or *tālas*, whereas *anryukṭa* or *ambaddha* was without *tāla*. The *ambaddha* was like the *ālāpa* or elaboration of the tones of a *rāga*.

The *prabandhas* further possessed six limbs (*angas*) like *pāta*, *tena* or *tenaka*, *viruda pada*, *tāla* and *svara*. The *padas* (*sāhitya*) of the *prabandhas* were composed in Sanskrit, Prākṛit and Apabhramsha languages. The *prabandhas* were determined by 5 *jātis* like *medini*, *ānandini*, *dīpani*, *bhāvinī* and *tārāvalī*.

During the 9th-11th century A.D., the *prabandhas* came to be divided into three categories, *sudā*, *ālī* and *viprakīrṇa*. Shārangdeva has followed Pārshvadeva in this matter. The *sudā* was again divided into two parts, *shuddha* (pure) and

sāḷaga (mixed) (a) The *suddha-sūda-prabandha* again was divided into 8 parts and they were *elā*, *karana dīenki vartani*, *ghombada lombā rāsa* and *ekatālī* (b) The *sāḷaga-sūda-prabandha* was divided into 7 parts and they were *dhr̥iṇva mantha*, *ṣṛatimantha nissārūka adda rāsa* and *ekatālī* (c) The *ālī prabandha* was divided into 25 parts and they were *varna varnasvara gadya karvāda angachārmi danda turangalīla gajalīla dīpadi* etc. (vide *Sangita-Ratnākara prabandha* chapter) (d) the *vīprakīrṇa prabandha* was divided into *shr̥iranga tīpadi chatuṣṭipadi śhaṭpadi vastu vijaya* etc. (e) other *prabandhas* were *virashr̥ingara chaturanga*, *śharabhalīla suryapṛakasha chandrapṛakasha ranaranga nandana* and *navaratna* There were also other *prabandhas* with different parts Some of the musical compositions (*prabandhas*) evolved under the head of different *elās* like *gana mātṛā varna varṇamālā deshākhya*, etc. and these have elaborately been described by Pārshvadeva and Śhārangdeva These *elā* type of musical compositions possessed *chhanda alamkāra rasa* etc. (vide Matanga's *Bṛhaddeshī* p 147)

Gradually other *prabandha-gītis* evolved after the designs of the ancient ones, to suit the taste and temperament of the new society and they were *dhr̥iṇvāpada* or *dhr̥upad* (the rectified form of the *sāḷaga-sūda dhr̥iṇva-prabandha* and this form was patronised by Rājā Mān Tonwār (1486—1517 A D) and the then stalwart musicians like

Baksu, Macchu Bhānu and others of Gwālīor), *dhāru*, and different types of modern *prabandha* like *dhāmāra*, *kheyāl*, *tappā*, *thumri*, *dādrā*, *gazal*, *kājri*, *rasīā*, *bhajan astapadi*, *vārānā*, *lavani*, *phatkā*, *kirtanam*, *gitam*, *rāgamālikā*, *kṛitī*, *padam*, *jāvalī*, *tillānā*, *svarajātī*, *jātisvaram*, *varna*, *odam*, *devara*, *mangalam*, etc. In Bengal, there evolved the *padāvālī-kīrtana*, *vāul*, *bhāṭiyālī*, *kavigāna*, *gambhurā*, *jāri*, *sāri* and many other modern *gītis* and *prabandhas*. In Mahārāstra, *abhangas*, composed by different mystic saints, *dohāras*, *kīrtanas*, *ovis*, etc. also evolved during different periods.

IX Evolution of the Veenā, Venu and Mridanga (Drum):

Of the musical instruments, *veenā*, *venu* and *mridanga* are the most ancient ones. In the *Samhitās* like *Rigveda*, *Sāmaveda*, *Yajurveda* and *Atharvaveda*, and in different *Brāhmanas*, there are references of crude form of drums, known as *bhumi-dundubhi*, *dundubhi*, *panava*, *karkari*, etc. The *bhumi-dundubhi* was perhaps the most ancient and primitive form of drum. It used to be curved in earth in the form of a large hollow or pit and covered with the thick skin of any wild animal. It used to be struck with one or two log or logs of wood, and a deep resonant sound was produced. The sound of the *bhumi-dundubhi* could be heard

from a very long distance. Afterwards the *dundubhi* came into use. It used to be shaped out of the hollow trunk of a tree, the upper part of which was used to be covered with the skin of the animal. The *dundubhi* was somewhat a refined form of the *bhumi-dundubhi*. The *puslikara mridanga bhānda-vādya*, etc. of the later date were the prototypes of the ancient *bhumi-dundubhi* and *dundubhi*. Even the *pakhwaj* and *kholā* of our time are later emanation from the same.

The *veend* is an ancient musical instrument, and it evolved from the primitive bow instrument (*dhanuryantram*). The bow was the most important weapon of the primitive hunting people. They used to hunt all kinds of wild animals with the help of bows and arrows. Like the *bhumi-dundubhi* the bows were used to produce high sounding notes, serving as signals in times of danger. The primitive hunting people of the ages long gone by used to produce the reverberating grave sounds by pulling the gut strings of the bows (*dhanuryantram*). Even the aboriginals of modern times do the same. That sound might have been the source of inspiration for shaping the crude form of musical instruments among the primitive men. The curvature of the bow supplied the idea of constructing the body of their crude *veend* with the connecting gut strings. The shape of the primitive *veend* was curved like the body of a bamboo bow. It was like the ancient lyres and

harps In the beginning, a single gut string was used to produce the mono sound Gradually improvements were made by additions and alterations in the frets and strings The *veená* with one string (*ekatárá*) first evolved from the bow-string Gradually the *veená* with two strings (*dotárá*) evolved, and a number of gut strings were added to produce a number of tones in later times

The violin (*behálá*), *esráj*, *sitar*, *tanpurá* or *tumburá*, etc are the string instruments of the ancient *veená* class, and as such, it may be said that they, like the *veená*, were shaped after the bamboo bow

In the third stage, there evolved the flute or pipe (*venu* or *vamsha*) It is said that the sound, produced from the friction of air against the hollow parts of the trunks of the trees, gave rise to the development of the flute or pipe The pipe was probably made out of the reed, by making holes in it At first, the flute contained a single hole only, and in course of time, holes were increased

The *veená* was a very sacred musical instrument in ancient times, and it was the forerunner of all kinds of string instruments of later ages In the Vedic period, the *veená* was used as instrumental support in songs and dances during the performance of sacred sacrifices It consists of five parts, *shira* (head), *udara* (bowl) and *ambhana* (sounding board), *tantra* (string) and *vádana*

(plectrum) Most of the *veenás* of different kinds and different sizes of the later period evolved after the model of these parts. The *veenás* of the ancient time were made of wood and some of them of bamboo. The *audumbari veená* was made of *udainvara*-wood and it used to be played by the wives of the *sámagas* during the *sámagánuas* before the sacrificing altars. The *picchorá* or *picchola veená* was also made of wood, and it was used to be played by the wives of the sacrificial priests during the sacrifices. Not only from the Vedic times, but also from the prehistoric time down to the present day, the practice of *veená* is being maintained.

In course of time all the musical instruments came to be divided into four classes like *tantri* or *tata sushira avanaddha* and *ghana*. Some divide them into three broad classes like *tata*, *utata* and *tata-utata*. The *tantri* or *tata* class of musical instruments were of the *veená jati*. When different kinds of *veená* were shaped out from the crude *ekatantri* or *dvitantri*, necessity arose for their classification, and that classification was made according to the numbers of the cords or strings as well as arrangements of the frets.

In the Vedic period, we find the use of *veenás* like *vanaspati vána audumbari kshom*, *picchorá* or *picchola*, etc. The *vána-veená* contained hundred strings, made of *munjá* grass or entrails (*antri*) of the animals. The *vána* seemed to appear like

the modern Káshmerian *veená santour* (*santir* of Persia) The references to the *veená*, *vána* are generally found in the Rigveda, and during the *Bráhmāna* and *Kālpasūtra* periods, the *kātyāyāni-veená*, with hundred strings of grass or entrail, were shaped out after the pattern of the Vedic *vána* Gradually different *veenás* of different designs evolved according to the taste and temperament of the society The *veenás* like *ghoshaká*, *kinnari*, *bráhmī*, *nakulī*, *mahatī dāravī*, *gātra*, *chitrá*, *upañchī*, *sarasvatī*, *kubjiká*, *rāvam*, *parvādini*, *jayá*, *kurmi*, *pináki*, *álápanī*, etc evolved gradually from the beginning of the Christian era upto the 15th-17th century A D In the *Nāradaśikshá* (1st century A D), we find the method of playing the *veená*, and from it we imagine how the method traditionally came down from the beginning of the classical period (600-500 B C), nay, from the Vedic time Besides those we find references to the *veenás* like *kailása*, *ákásha*, *kurma*, *gaurī*, *sayambhu*, *bhojā*, *kalāvati*, *vallakī*, *missára*, etc In the treatises like *Veenātāntra*, *Sāngita-Ratnākara*, *Sāngitasudhākara*, *Sāngitamakaranda*, *Svarāmelakātāmdhi*, *Rāgavivodha*, *Chaturdandī-prakāśhiká*, *Sāngitasudhā*, *Sāngitasārāmrīta*, different types of *veenás* have been described (Cf. also Prof. Sāmbomoorthy's *History of Indian Music*, Madras, Chap XV, and Swāmi Prajñānānanda's *Historical Development of Indian Music*, Calcutta, Chap X).

In the Vedic time, we find the use of the *sushira* class of musical instruments made of bamboo and wood. From the prehistoric Indus Valley mounds, crude type of flutes of bone have been excavated, which go to prove the antiquity of the flute class of musical instruments. In the Vedic literature, we get references about flutes like *kāṇḍaveṇā* or *āghātī*, etc. From the excavation of Rupar, a representation of a *veṇā* with four strings has been unearthed. It has been said before that it has been stated in the Archaeological Report that there are some terracotta figurines of the Sunga and Kushan styles, which also include a seated figure of a lady playing on lyre, reminiscent of Sumudragupta's figure in likewise position on the coins. The date of the Rupar terracotta figurines has been estimated to be *circa* 200 B.C. to 600 A.D. The *śvanaddha* or drum class of musical instruments like *bhumi-duṇḍubhi*, *duṇḍubhi*, *patāha*, *karkarī*, *panava* etc. were in use in the Vedic society. During the classical period, we find references as to the use of drums like *puṣhkara*, *bhāṇḍa*, *mṛḍaṅga* etc. The crude form of drums have also been excavated from the prehistoric Indus Valley mounds.

X. (a) *Evolution of Dance in India and Its Significance*

Dancing in its earliest form was prevalent in

the primitive society not only in India but also in all the countries of the world. The primitive tribes used to dance and sing to rhythm and tune, but that dance and song were crude and undeveloped. The art of dancing was also in practice in the prehistoric Indus Valley cities, and it has been proved by the statuette of a bronze dancing girl and that of the dancing Natarāja Siva, excavated respectively from the mounds of Mohenjo-dáro and Harappá. In the Vedic time, the *sámagánas* were sung before the blazing fire of the sacrificial alters, and it has been mentioned in the *Samhitá* and the *Bráhmāna* literature that the devoted wives of the *sáman* singers used to dance around the alters during that time, by clapping their hands and sometimes by playing the *picchorá-veená*. Their rhythms of dances were kept by the beating of drums. But unfortunately no definite form of their dances has come down to us.

References as to the definite form of dances we come across, for the first time, in Bharata's *Nátyasástra* of the 2nd century A D. In the classical dramas, written by Kálidása, Bhavabhuti, Sri-Harsa and others, we find mention of different types of classical dances, hand-poses (*mudrás*) and gestures and postures, which used to be performed according to the strict observance of the rules of Bharata's *Nátyasástra*. Nandikeshvara or Nandibharata has also mentioned about classical

dances as well as their different motifs, hand- poses and gestures and postures

Dhananjaya (10th century A.D) has divided dance into two classes, *mārga* and *desi*—classical and popular or folk, in his *Dasarupaka*. He has said that *nṛitya* is *mārga* and *nṛtta* is *desi*. In the classical period the art of dancing was closely associated with dramatic performances (*abhinaya*), and so the word *nṛitya* has always been mentioned in connection with *nāṭya*. But it should be remembered that the art of *nṛitya* and that of *nāṭya* are quite different from each other in their techniques and applications. The word *nāṭya* is derived from the *nata* meaning *avaspaṇḍana* i.e. *quivering* whereas the word *nṛitya* is derived from *nṛit* meaning *gātravikeshapa* or throwing of the limbs. Again it should be observed that *nāṭya* is meant for arousing aesthetic sentiments or *rasas* whereas *nṛitya* is meant for arousing moods or *bhāvas*. Dharmika has differentiated *nāṭya* from *nṛitya* in the sense that *natya* being *rasāśraya* is *vākyaśābhinaya* *yātmaka* whereas *nṛitya* being *bhāvaśraya* is *padārthābhinaya* *yātmaka*. Again we find references to both *nṛitya* and *nṛtta* in the *Nāṭyaśāstra* the *Ahinayadarpana* and many other Sanskrit dramas and books on music. Some say that the term *nṛitya* is used for the classical or *mārga* type of dance, whereas *nṛtta* for *desi* or folk type. In fact, *nṛitya* is a suitable medium for expressing aesthetic mood or *bhāva* (*bhāva* *hetu*), while *nṛtta* is a

prove that the practice of dancing was prevalent during Pāṇini's time in the 5th century B.C. Pantañjali has mentioned about the art of dancing in the *Mahābhāṣya*, in connection with the stage (*rangamaṇḍapa*) and dramatic plays (*abhinaya*). In the *Rāmāyaṇa* (400 B.C.), the *Mahābhārata* and the *Haribhāmsha* (300-200 B.C.), the practice of classical dances was current. At the court of Pushyāmītra (150 B.C.), there was a theatre auditorium (*prekṣāgraha*) as well as a separate music-hall (*saṅgitaśālā*) for the practice of singing and dancing.

According to Bharata and Nandikeshvara the earliest classical dance was divided into two classes *tāṇḍava* and *lāsya*. The term *tāṇḍava* connotes the idea of dance that was designed and developed by the dancer Tandu, and the type of the dance was called after him ' *śrītya-prayogah śrīsto vāh sa tāṇḍava itī smṛitah* ' (NS IV 258). The dance that was executed by Pārvatī was known as *lāsya* or *sukumāra*. The dance, *tāṇḍava* was a violent one, whereas *lāsya* was gentle and tender. But, in the strict sense, says Bharata, *tāṇḍava* and *lāsya*—the virile and the gentle are both included in the category of *tāṇḍava* (vide NS IV 266). Bharata has described various classical dances like *vardhamānaka āśrita gaṅgāvatarana* etc. in the *Nāṭyaśāstra*. It has been mentioned in the *Abhinayadarpaṇa* that Bharata taught Tandu the *tāṇḍava* dance and Tandu, in his turn, taught

it to all lovers of art in the human world, similarly Párvatī taught *lāsya* to Ushā, the daughter of demon-king, Bána, who, in her turn, taught it to the cowherdresses of Dwáaraká. Prof. Ghurye is of opinion that Kálidása appears to be the earliest writer to make a pointed reference to the daily evening dance of Siva. In his *Meghaduta*, Kálidása has described the evening dance of Siva or Rudra, in connection with his description of Ujjain and its temple of Mahákála by way of request to the cloud to pay a visit to the city. In the *Málavaikágnimitra*, Kálidása has described about the dance or *nátya* of Siva, together with *tándava* and *lāsya*. In the *Vikramorvashtya*, Kálidása has mentioned that Chitralkhā and Sahajanyā were adepts in the dances like *jam-bhalikā*, *khandadhārā*, *charchari* or *charcharikā*, *khuraka*, *bhinnakā*, etc.

Shri-Harsa has described about dances like *khandadhārā*, *dvipadikā*, *charcharikā*, etc. in his *Ratnāvalī*, in connection with *nátya* (*abhinaya*). Dámodaragupta has also mentioned about those dance-types, as described in the *Ratnāvalī*, in his *Kuttinimatam*. Abhinavagupta, the Káshmirian scholar has characterised the dances, *tándava* and *lāsya*. Sáradātanaya (before 13th century A D) has fully described about different kinds of dance in the *Bhāvaprakāśan*, in connection with *tándava* and *lāsya*. Shārangdeva (early 13th century A D) has mentioned about the difference

between *nritya* and *nritya*, and has described about different kinds of classical dances in the *Sangita-Ratnākara*. He has divided the dances *tāṇḍava* and *lāsya* into two and they are *tāṇḍava-nritya* and *tāṇḍava-nritya*, and *lāsya nritya* and *lāsya-nritya*. He has divided the dances into three classes and they are *vishma*, *vikata* and *laghu*. In the 1349 A.D. Jain Sudhākālāsha has also dealt with the dances, *tāṇḍava* and *lāsya* and many other types of dances in his *Sangitopanishad*. In the 1449 A.D. Rānā Kumbha of Mewār has described dances in the *Sangitarāja*. In the 14th century A.D. Haripāladeva has fully dealt with the dances *tāṇḍava* and *lāsya* and has described many *mārga* and *desi* types of dances in the *Sangitasiddhikāra*. In 1590 A.D., Pandit Pundarika Vithhala has elaborately dealt with the problems of dances in the *Nartana-nirnaya*. So if the art and culture of dance be surveyed in this way it will be found that they were traditionally handed down from generation to generation and preserved it inspite of many changes in its motifs and techniques. By way of gradual process the classical type of *bharata-nāṭyam* and *kathākālī* dances evolved in the South, *kathaka* in Lucknow *manipuri* in Manipur Assam, *Kanduyana* in Ceylon *Seraikhele chhau* and *rāibense* etc. in Bengal with various *chāris*, *karāṇas mudrās mandalas* etc. In modern time, Rabindranāth Tagore also innovated some new types of dance.

(b) *Evolution of the Hand-poses (Mudrás):*

Ordinarily the term '*mudrá*' means coin. In the Khas language, it is called *munro*, in Hindi, it is called *munḍrá* or *mudrá*, in Sindhi, it is known as *mundri*, and in Páli, it is called *muddá*. According to Prof F Hommel, the term '*mudrá*' originated from the Assiriyan word '*masaru*' (*musaru miyṛá mudrá*). Profs Junker and Luders have not accepted this theory of Prof Hommel. But in all the languages like Bengali, Kánári, Hindi, Máráthi, Sindhi, Khas, etc., *mudrá* is known as a coin. According to Luders, the word *mudrá* might have been derived from the Khotáni language, '*mur*', which also means the coin. But the term '*mudrá*' which is used in the art of dancing ('*nartana-kalá*'), is derived from the root *muda*, which means '*ánandam*' or joy "*mudam ánandam rāti dadāti*". From this it is understood that the word *mudrá*, that is used in the art of dancing, is the cause or origin of joy and pleasure which are outcome of pleasing aesthetic sentiment (*rasa*) and mood (*bháva*). In dancing, *mudrá* connotes the idea of symbolic language which expresses the ideas of the dancer, and becomes the source of pleasure and joy.

It is most probable that the hand-poses (*mudrás*), that are used in dancing, evolved from the *mudrás* or different settings of the fingers of the hands of

the *sāmaga Brāhmins* when they used to sing the *sāmagānas* before the blazing fire on the sacred sacrificial altars in the Vedic time, and so it was neither invented by Bharata of the *Nāṭyaśāstra* fame, nor by Nandikeshvara of the *Abhinayadarpana* and Yashtika and others. But Bharata, Nandikeshvara and others have afterwards recast them in new forms and colours, and applied them in classical dances.

In the Vedic period, the base-tones (*sthāna-svaras*) like *udātta*, *anudātta* and *svarita* together with the tones *prathama dvitiya* etc., were used to be symbolized by different positions or movements of the fingers of the hands as well as by different movements of the upper parts of the bodies of the *sāman* singers. The tradition of expressing the tones of the Vedic music, by moving the fingers of the right-hand, is very old. This tradition was at least current and common with the followers of the *Rāndyanīya* and the *Kaṭhina* recensions (*śākhās*) of the Sāmaveda. While singing the *sāmans* the singers used to intonate their special musical tunes with the help of their five fingers of the right hand thus (a) the first finger, the thumb (*angustha*) used to stand for denoting the *prathama* tone, to sing, (b) the second finger (*tarjani*), next to the thumb, used to denote the *dvitiya* tone, lower than the first, (c) the third finger middle one (*madhyamā*) used to denote the *tritiya* tone, lower than the second, (d) the fourth

Kanthasthānam chaturthasya mandra-
 syorasituchyate|
 Atisvárasya nichasya hrīdisthānam
 vidhiyate||

Which means that a *sāman* singer will touch respectively the middle part of his head, forehead, middle part of the eyebrows, ears throat, thigh and heart, when he will use the Vedic tones *prathama* etc. during the *sāman* singing. The *Māndukīśhikshā* has mentioned it in some other ways 'vāhyāṅguśtham tu kṛstam syāt anguśthe madhyamahi svarak' etc. Now the hand poses (*mudrās*) which were adopted in the religious functions (*pūjā*) of the Hindus, Buddhists Jains Vaishnavas and others (*upāsana mudrās*) as well as those, which were adopted in the art of dancing (*nartana mudrās*) in the later period evolved from the settings of the fingers (*mudrā*) during the *sāman* singing in the Vedic period. Similarly, the gestures and postures of dancing evolved from the movements of the parts of the body of the *Sāmagas* during the *sāman* singing.

In ancient India, dance and music were the parts and parcels of drama (*abhinaya*). The Hindu drama was mainly divided into four different branches and they were *āṅgika*, *vāchika* *āhārya* and *sāttvika*. Bharata has said regarding them

Chaturvidhaschaiva bhavennātyabhinayo
 dvijāh|

A HISTORY OF INDIAN MUSIC

Aneka-bheda-váhulyam nátyam hyasmin
pratishthitam||

Anagiko vāchikaschaiva áharyah
sáttvikastathá|

N S. VII. 8-9

Among these four, the *vāchika abhinaya* was important, and other three used to depend on it. The hand-poses (*mudrás*) and gestures and postures belonged to the *ángika abhinaya*. The *vāchika abhinaya* mainly consisted of correct pronunciation, modulation of voice, accents and rhythm. The *áharya abhinaya* was mainly concerned with the costumes, paintings, etc., and the *sáttvika abhinaya* was concerned with eight conditions like motionlessness, perspiration, horripilation, change of voice, trembling, change of colour, tears and fainting.

Numerous hand-poses (*mudrás*) evolved before the Christian era. Bharata, Nandikeshvara and others have divided them into two main categories, single (*asamyuta*) and double or combined (*samyuta*). According to Bharata, the *asamyuta mudrás* were 24 in number, and they were *patáka*, *tripatáka*, *kartarimukha*, *ardhachandra*, *arála*, *shukatunda*, *mushti*, *shikhara*, *kapittha*, *kataká-mukha*, *sucha*, *padmakosha*, *sarpashrsha*, *mriga-shrsha*, *lángula*, *upalapadma* or *alapadma*, *chatura*, *bhramara*, *hamsasya*, *hamsapaksha*,

sandamsha, *mukula*, *urnanābha* and *vāmrachuda* (vide NS 9 4-7) According to Nandikeshvara, they were 28. Again, according to Bharata, the *samīyita mudrās* were 23 in number, and they were *anjali*, *kapota*, *karkata*, *svastika dota*, *puspaputa*, *utsanga*, *shrvalinga*, *katakavardhana* *kartari* *shakata*, *shankha*, *chakra*, *samputa*, *pāsha*, *kilaka*, *matsya kurma vardha*, *garuda nāgavandha*, *khatva bherunda* (vide NS 9 11-17, 184-209) Nandikeshvara has supported Bharata regarding this number. It should be mentioned in this connection that the numbers of the hand poses differed according to different schools. For detailed information about the hand poses, one may consult Bharata's *Nāṭyaśāstra* Nandikeshvara's *Bhāratārṇava* *Nandikeshvara-saṁhitā* (MS), *Abhinaya-darpana* and Dr A. K. Coomārasvāmi's *Mirror of Gestures* (London)

XI *Evolution of Rhythm and Tempo*

To describe about the evolution of the concepts of *tāla* and *laya* it can be said that they evolved with the appearance of the world process. In the epic or *paūrāṇic* age, it was interpreted that the source of rhythm and tempo was Śiva, the Mahākāla and Śakti the Mahākālī. In fact, the term '*tāla*' evolved from the concept of vibrations or *spandana*. The terms *tāla* and *kāla* are synonymous. The eternal time series are divided into hundreds

and thousands of parts, and they are known as the units of *kálakálá* or *tāla*. As in the most ancient primitive and prehistoric times, there were songs and dances, so there prevailed indeed the practices of rhythm and tempo, though they were not systematised and not considered as very essential. In the *Nāṭyasāstra*, Bharata has said “*kālasya tu pramānam vai vijñeyam tāla-yoktribhiḥ*” Really the existence of time (*kāla*) is easily perceived with the help of rhythm (*tāla*) and vice versa. The term ‘tempo’ is known as *laya* as well as *māna*, and the term ‘rhythm’ as *tāla* or *pāta*. The *laya* is but the intervening time or space between two units of time or *kāla*, so *laya* is conceived as evolved from *kāla* or *tāla* (“*tālaḥ kāla*”). Bharata has said. “*kāla-kalā-pramānena tāla ityabhidhiyate*”, i.e., the term ‘*tāla*’ conveys the idea of the combination of *kāla* and *kalā*.

Well has it been said by Hans Tinsler. “Rhythm is fundamental in all arts. In music, specifically, rhythm means the ebb and flow of longer and shorter tones and tone groups”. The idea of ‘meter’ is also connected with that of rhythm. Now, what do we mean by a meter? A meter is a certain regularity in rhythmic or temporal patterns, a regularity marked by accents. So by tapping all the tones we become aware of the differences in their duration (=rhythm), whereas by tapping only the beats, the regularity of music

(=meter) becomes apparent. In the Vedic time, we find the use of meters (*chhanda*), composed of different letters (*akshara*) The *gáyatri jagati*, etc. meters have been mentioned in the Vedic literature. The Vedic hymns were chanted or sung with some accents, and those accents used to be observed according to the measuring units of *hrasva dirgha*, *pluta guru* etc. In the *Rik prátishákhya* the *varnas* (syllables) are known as *svara* or sound. The *svara* is divided into *hrasva*, *dirgha* and *pluta*. The *hrasva* sound lasts for only one *mátrá* the *dirgha* for two *mátrás* and the *pluta* for three *mátrás*. Bharata says in the *Nátyasástra* that the eternal time was divided into different parts like *nimesha kála kásthá* etc. Again *nimesha* was divided into five parts “*nimesha panchmátrá syát*” The tempo or *laya* was also divided into three units of time-speed like *vilambita* (slow), *madhyá* (medium) and *druta* (rapid). Gradually there evolved three time-units like *chitra vartika* and *dakshina* composed of 2, 4, 8 *mátrás* respectively. The ten vital characteristics (*pránas*) like *kshana laya* etc. together with some measuring units (*angas*) like *anu-druta druta laghu guru pluta* and *kákapáda* (or *hansapáda*) also evolved. A basic potency or energy (*sakti*) of time (*kála* or *tála*) was conceived. Gradually that potency or *sakti* was divided into two *sa-shabda* and *anushabda* (beatings with sound and without sound). The *anushabda* was again known as *kála* and the

sa-shabda as *pāta* From those *sakti*-units evolved eight *tālas* as,

- | | | |
|-------------------------------|---|---|
| From the
<i>nis-shabda</i> | { | 1 <i>Arāpa</i> , in which the fingers of the raised hands will be closed |
| | | 2 <i>Nishtrāra</i> , in which the fingers of the hands be stretched downwards |
| | | 3 <i>Vikshepa</i> , in which the fingers should be stretched to the right-side |
| | | 4 <i>Prabesha</i> , in which the fingers are to be directed downwards in a contracted (<i>kunchita</i>) manner. |
| From the
<i>sa-shabda</i> | { | 1 <i>Dhuvā</i> i.e. the sound for producing <i>rāgamārga</i> |
| | | 2 <i>Shampā</i> i.e. to produce sound by the right-hand |
| | | 3 <i>Tāla</i> i.e. to produce sound by striking with raised left-hand |
| | | 4 <i>Sannipāta</i> i.e. to produce sound by both the hands in a straight way. |

The *tālas* were again divided into two main *jātis*, *tryashna*, consisting three *mātrās* and *chatuashna*, consisting four *mātrās*. Besides, there were three other *jātis* like *khandā*, *mushra* and *sankirna*, consisting five, seven and nine *mātrās* respectively. The *tāla*, *chachatputa* belonged to *tryashrajāti*, consisting the *angas* like *guru+laghu+laghu+guru*=S || S, and the *chachatputa* belonged to the

chaturshrajāti, consisting the *angas* like *guru*+*guru*+*laghu*+*pluta*=S S | S S The *mushrajāti* evolved from a combination of *tryashra* and *chaturashra-jāti*s The *shatpitāputraka tāla* belonged to the *mushrajāti*=S S | S S | S S It will be interesting to note that 35 *tālas* of the Karnatic system evolved from these five *jāti*s

Different *grahas* also evolved in the sphere of rhythm The term '*graha*' connotes the idea of 'beginning of something' (*ārambha*) The names of different *grahas* were *samagraha* *atitagraha* *anāgatagraha* and *vishamagraha* They were also known as *sainapāni*, *avapāni* *uparipāni* and *vishamapāni* (=pāni means *ghāta* or *pāta*), or as *tāla*, *utāla* *anūtāla* and *pratitāla*

The *yati* or movement unit also evolved to regulate the rhythm, and they were *samā* *srotogatā* *mṛidanga* *pīṇikā* and *gopucchā* The *samā* was possessed of three units of tempo, one in the beginning, one in the middle, and the last one in the end The *srotogatā* was so called because its movement was just like the current of a river The names *mṛidanga*, *pīṇikā* and *gopucchā* were given because their respective movements were like that of a drum, an ant and a bushy tail-end of a cow The specific characteristics of those *yatis* were

(a) The *samāyati* possessed rapid, medium and slow (*druta* *madhya* and *vilambita*) tempi, and they were equal in series

(b) The *srotogatā* possessed a successive series of tempo like slow, medium and rapid

(c) The *mṛidanga* possessed (i) rapid tempo at the beginning and end, and slow in the middle, (ii) rapid at the beginning and end, and medium in the middle, (iii) medium at the beginning and end, and slow in the middle

(d) The *pīṇikāyati* consisted of (i) slow tempo both at the beginning and end, and rapid in the middle, (ii) medium both at the beginning and end medium in the middle

(e) the *gopucchā* consisted of either rapid, medium and slow or medium, medium and slow tempo successively

The category of *prastāra* was also evolved to measure the time of the rhythm, as *phṛta*, *guṇu*, *laghū*, *dṛuṭa*, etc., whereby the intricacy of *tāla* was fully appreciated. Now, according to the method of *prastāra*, 108 *tālas* evolved in gradual progress, and they have been fully described by Shārangdeva in the *Sangita-Ratnākara* (vide the *tālādhyāya*), though Bharata has not described them in detail in the *Nāṭyaśāstra*. The 108 *tālas*, evolved, were *chacchatputa* of 8 *mātrās*, *chāchaputa* of 6 *mātrās*, *shatpīṭāputraka* of 12 *mātrās*, *udghattam* of 6 *mātrās*, *ādvṛta* of 1 *mātrā*, *darpana* of 3 *mātrās*, *charchari* of 18 *mātrās*, etc. (vide *Sangita-Ratnākara*, the *tālādhyāya*). But Nandikeshvara has described 112 *tālas* in the *Bharatārṇava*.

Different rhythms evolved in the Karnātic

system of music, on the basis of the ancient designs of *tālas* and it has been said that they were mainly 35 in number. These *tālas* were divided into 5 *jātis* like *tryashra*, *chaturashra*, *khandā*, *mishra* and *samkīrṇa*, as has been described before. The Karnātic *tālas* like *dhruvā*, *manthā*, *rupakā*, *ghamṇā*, *trīputā*, *addā*, *ekatāla* etc. were composed of different *mātrās*. The 35 *tālas* evolved as $7 \times 5 = 35$. As for example,

<i>Dhruvā</i> =	O	=	laghu	druta	laghu	and	laghu	=	$8\frac{1}{2}$	<i>mātrās</i>
<i>tryashra</i> contains	8	+	2	+	8	+	8	=	11	letters (aksharas)
<i>Chaturashra</i> ..	4	+	2	+	4	+	4	=	14	
<i>Khandā</i>	5	+	2	+	5	+	5	=	17	
<i>Mishra</i> ..	7	+	2	+	7	+	7	=	23	..
<i>Samkīrṇa</i> ..	9	+	2	+	9	+	9	=	29	

The *mātrās* were in the form of letters or *aksharas*.

Likewise different modern *tālas* evolved with different *mātrās* in the North Indian system of music, and they were *chaṭtāla* or *chāratāla* of 12 *mātrās*. It is said that *chaṭustāla*, *chāratāla* or *chaṭtāla* evolved after the form of the Karnātic *addatāla* of the *charashrajāti* of $4+4+2+2=12$ *mātrās*. The *ekatālī* of 12 *mātrās*, *trītāla* of 16 *mātrās*, *addā-chaṭtāla* of 14 *mātrās*, *ghamṇā* of 10 *mātrās*, *rupakā* of 7 *mātrās*, *dhāmārā* of 14 *mātrās*, *surphāṅk* of 10 *mātrās*, *dīpachandī* of 14 *mātrās*, *dhumā* of 16 *mātrās*, *ghumrā* of 14 *mātrās*.

A HISTORY OF INDIAN MUSIC

ādāthekā of 16 *mātrās*, *madhyamāna* of 32 *mātrās*, (mainly 16 *mātrās*, but they are presented in slow or *vīlambita* tempo with the duration like $16 \times 2 = 32$), along with many other *tālas*. The words and *bols* (*sāhutya* or language), though meaningless, are significant for expressing the *mātrās*.

The rhythm and tempo are necessary for bringing a measured system in the entire field of music, and, consequently, they are essential for bring the whole nervous system of the human body under control, which ultimately bring permanent peace and tranquility to the human life.

XII *Historical Evolution of Philosophical Concept in Music:*

The philosophical concept evolved in the field of Indian music, in relation to historical evolution of the musical sound, which constructs the forms of *svara*, *rāga*, *grāma*, *murcchānā*, *alankāra*, *ṭāna*, *mela*, *varna*, etc. The sound has been regarded as the fountainhead of music. We, for the first time, come across the concept of causal sound or *nāda* in a definite way, in the 5th-7th century A D, in Matanga's *Bṛhaddeshī*. But this concept evolved long before the Christian era, in the days of the *Mahābhārata* (300 B C), as we find in the *āshvamedhīkaparva*, 53 52-54, the sound has been described as the quality (*guṇa*) of the ether (*ākāśha*), and even the seven *laukika* tones like *śadja*, *rishabha*, etc., have been described

EVOLUTION OF PHILOSOPHICAL CONCEPT IN MUSIC

as the attributes of the ether The *Mahābhārata* has stated

Tatraika-guna ākāśah shabda
 ityeva sa smritah |
 tasya shabdasya vakshyāmi
 vistārena vahun gunān ||
 Shadjarshabhah gandhāro
 madhyamah pañchamah smritah |
 Atah param tu vijñeyo nishado
 dhaivatastathā ||
 * * shabda
 ākāśa sambhavaḥ ||

So it seems that Matanga, being an eminent author on music, has borrowed his philosophical idea of music (i.e. of the musical sound) from the *Mahābhārata*. But it is interesting or rather strange enough that Bharata of the *Nāṭyaśāstra* fame and his followers like Kohala, Yashtika, Dattila, Durgā shakti, Vishvākhila and others have not clearly dealt with this idea of musical sound in their works.

However it can be said that the philosophical idea of Indian music evolved long before Bharata, Matanga and others, and it was practically applied in the field of Indian music in the 5th 7th century A.D. in the following manner, as has been described by Matanga in the *Bṛhaddeshi*:

Idānim sampravakshyāmi nāda-
 lakshanamuttamam |
 Na nādena vinā gitam na nādena
 vina svarah ||

A HISTORY OF INDIAN MUSIC

Na nádena viná nrīttam

tasmánnádatmakam jagat |

Here we notice two kinds of idea, one, Vaishnavaitic and the other, Tántric As for example,

Nádarupah smrito brahmá

nádarupo janárdanah |

Nádarupá paráshaktir-nádarupo

meshavarah ||

Again the Tántric idea, regarding the origin of the causal sound or *náda*, also evolved in this period. As for example,

Yaduktam brahmanáh sthánam

brahmagranthischa yah smritah ||

Tanmadhye samsthitah pránah

pránát vahni-samudgamah |

Vahni-máruta-samyogannádah

samupajáyate ||

Nádádupadyate vāndur-nádāt

sarvam cha vāngmayam ||

Here the idea of origin of the causal sound of music grew in this way: the vital air or *prána* resides in the *brahmagranthi* (naval base), and from the vital air, the fire or heat-energy evolved, and with the admixture of the vital air and the fire or heat-energy, the causal musical sound, *náda* evolved.

In this period, we come across the evolution of five grades of sound-units from one

basic sound Matanga has described it in the following manner

Nádo yam nadaterdhátoh sa cha

pañcha vidho bhavet|

Sukshma-chaivatisukshmascha

vyakto 'vyaktascha kritrimah ||

That is, *sukshma*, *atisukshma*, *vyakta* *avyakta* and *kritrima* (subtle, most subtle, manifested, unmanifested and artificial) sounds evolved from the *náda*. The *sukshma* or subtle sound is known as '*guhávási*' i.e. residing in the depth of the subconscious mind, and when it manifests itself in the breast (*hridaya*), it comes to be known as *atisukshma* or most subtle. Again, when the sound is manifested in the throat (*kantha*) it becomes *vyakta* or manifested, and when it is evolved in the palate, it is known as *avyakta* or unmanifested, and when it is manifested in the mouth, it is known as artificial. These are but the grades of evolution of the musical sounds. In the chapter on the musical composition or *prabandha* of the *Bṛhaddeshi*, Matanga has mentioned about the philosophical concept of the *prabandhas* "*desikāra-prabandho yam(?) kara-vaktrābhi-nirgataḥ*" (śloka 373)

In the 9th 11th century A.D., this philosophical concept of the causal sound (*náda*) was expressed in a clearer way. In the *Sangitasamayāsāra* we find that the causal sound (*náda*) has been defined as Brahmá Vishnu and Maheshvara "*nádātmā-*

nastrayo devá brahmá-vishnu-maheshvarah". In this period, we find also five different grades of it. As for example, Párshvadeva has said.

Sa cha pañcha-vidho nádo

matanga-muni-sammatah |

ati-sukshma-sukshmascha pushto

'pushtascha kritrimah ||

Moreover, Párshvadeva has divided the causal sound into four more subsidiary units, and they are *kābula*, *bambala*, *nárāta* and *mishra*. "*dhvani-schaturvidhah proktah*"

The philosophical concept, regarding the melodic types or *rāgas*, evolved in the mediaeval time, and it evolved on the basis of the Śiva-Sakti principle

CHAPTER III

I *Music in the Primitive Time*

The evolution of music had its root in the most primitive time, and it evolved through countless processes. Well it has been said by Hans Tischler 'Human living involves five basic processes work, defence, social organization, propagation and death. For each of these a specific type of music evolves in most primitive societies work songs, war songs ballads, ritual dances and chants. It is easily seen that much of the music we hear around today stems from these five types, which are called *functional music*' Primitive men were mainly the food gathering, hunting pastoral and agricultural people. Their joy, hope and contentment in life got expression in monotonous dance and music. It was the practice of the primitive people to utter words with high sound, and they did it because they lived in the thick forests or dark caves of the hills or mountains, and so they spoke and sang songs with high or raised voice for throwing their voices i.e. sound to distant places. Their music consisted at first of words, added with one note only and that note was in a high pitch. It was monotonous and recitative. Gradually they added one or two notes more, having high and low, or high, medium and low pitches. To quote H. B. Alexander in this regard 'the primitive savage

A HISTORY OF INDIAN MUSIC

melodies were never long; they consisted of notes, and a phrase tended to be endlessly repeated. A primitive people like the Veddas had two songs with a descent from the higher to the lower tone" Joy and emotive feelings of the most primitive nomadic tribes used to be expressed with the help of the movements of hands and feet and thus their dance and clapping of hands formed an outlet of their feelings. Their dances were always supported by songs, and vice versa. Hambly is of opinion that as they (primitive people) used to live in the jungles surrounded by wild animals, their vocal efforts originated in imitation of the cries and calls of the animals and even birds. Their rhythms of dances also evolved in imitation of the movements of the wild animals and so their dance and music were generally of very crude and wild nature. Their songs consisted of harsh guttural chants, and were meant for increasing animal fecundity and agriculture, also for renewing the fertility of soil and crops and for invoking the spirit-gods for curing diseases.

The primitive people sang and danced when they felt something positive to express and enjoy. Singing and dancing were, therefore, the spontaneous outbursts of their simple and sweet thoughts. To observe time and to create stirring emotion, they clapped their hands, nodded their heads and moved the limbs. They very much loved love-scenes.

erotic songs animal songs, hunting songs, rain songs, war songs and songs of lamentations, songs of medicine and weather charms They fashioned pipes and crude type of lutes out of wood, bamboo and bone They used fibres of palm leaves, grass and entrails of the animals for strings of their musical instruments of lute type. They made drums out of wood and earth, and covered the mouths with the skins of the animals Sometimes they dug holes in the earth and covered their mouths with the skins of the wild animals This drum was called the *bhumi-dundubhi* in the ancient Vedic literature.

Now with the expiry of hundreds or thousands of years, light of a new civilization and culture has illumined the horizon of the world everywhere. Though most of the primitive people of the bygone days have now been civilized, yet there exist some aboriginal stocks of those ancient nomadic tribes and they are Todá, Kotá Irula Paniyan of the Nilgiri Hills Baigá Bondo, Bhuiyá Saorá Lohar of the Middle India Oraon, Mundá Ho, Sántál Kolarian of the Chhotanágpur District, Aká, Apa, Táni, Borí, Dáfle, Dobáng, Mirí of the North East Frontier, Andámáns, Kadárs and Pulayans of Cochin and Trávancore Hills, the aboriginal tribes of Mohá-kosal, Máikal Hills, Chhattisgarh, Orissá, Assám and other places They have also preserved the ancient tradition of their forefathers of the primi-

tive days, and their crude musical instruments bear similarity with the instruments of the most primitive times

II *Music in the Prehistoric Time.*

The crude and undeveloped dance and music of the primitive time were gradually developed in the prehistoric time. Many remnants of their musical instruments have been discovered from the mounds of Mohenjo-dáro, Channu-dáro, Harappā, etc., the dates of which have approximately been fixed by the archaeologists and historians as 4500 to 5000 B C. In 1922, Rákháldās Banerjī first discovered 'the mound of the Dead' on the lower Indus, twenty-five miles south of Lárkánā. Sir John Márszáll, Nanī, Gopál Mazumder, Rāī Báhádúr Dayáráma 'Sháhání, Earnst Mackey, Rāī Báhádúr Ramáprasád Chandra, Rāī Báhádúr K. N. Dikshít, Wheeler and others excavated the mounds and came to the finding that they were most ancient and civilized cities, inhabited by different classes of people, most of which were the merchants or *Panis*. They had ships with masts and went by the seas and oceans to different distant countries like Egypt, Greece, Mesopotemia and other foreign countries for trade and commerce. There were also land routes through *kháibár-pass* and *bolán-pass* over Central Asia and other places of the Middle East. Rāī Báhádúr Dikshít, Dr. Laksmaṇ-svarup, Dayá-rām Sháhání and others have said that the earliest

string instruments and drums are to be traced to the Indus Valley civilization. 'In one of the terracotta figures, a kind of drum is to be seen hanging from the neck, and on two seals we find a precursor of the modern *mrīḍaṅga* with skins at either ends. Some of the pictographs appear to be representations of a crude stringed instrument, a prototype of the modern *veenā* while similar to castanets, like the modern *karatāla* have been found". Besides them, a bronze statuette of a dancing girl was discovered by Rāi Bāhādur Dayarām Shāhānī. It is nude with a large number of bangles on one arm. It is in a dancing posture.

From the recent reports of the Indian Archaeological Survey, it is found that different musical findings like lute or *veenā*, flute of stone or bone drum, etc., have been unearthed from the most ancient mounds of Ruper, 60 miles north of Ambālā on the Sutlej, Prabhās Patan (Somnāth), Behāl on the Gīrnā in the Upper Deccan, Nāgārjunakonda in the district of Guntur, Brahmagiri etc. From the Ruper excavation the statuette of a lady playing a lute (*veenā*) with four strings reminiscent of Samudragupta's *veenā* playing figure on his coins, has been found among the terracotta figurines in Sunga and Kushan styles. The culture of Ruper datable to 200 B.C. to 600 A.D. is analogous to the chalcolithic culture of Harappā and Mohenjo-daro. Again from the Lothal excavations "a shell piece with grooves at two places

which must have been used as a 'bridge' in some musical instruments, has been unearthed" S R. Ráo, Superintendent, Department of Archaeological Excavation Branch, Nágpur, has said: "In this case we find that two strings must have been used The shell piece is complete It comes from the middle levels of the Harappá culture at Lothál datable to 2000 B C".

Now, from all these ancient findings or records, it is most probable that though there are much controversies regarding the prevalence of the Vedic culture in the prehistoric Indus Valley cities, yet it cannot be denied that the people of those antique days used to culture fine arts like dancing and music, with some definite motifs which are unknown to us today, to evoke in their heavy hearts joy and temporary tranquility From the Ruper findings, datable to 200 B C to 600 A D it is proved that existence of four stringed lute or *veená* and that most of the *veenás* of those days generally possessed four strings to produce four notes Again, from the Lothál findings, datable to 2000 B C, it is found that most of the crude string instruments of the prehistoric days were probably fitted with two or three strings to produce two or three musical notes.

CHAPTER IV

Music in the Vedic Time

We find that in the Vedic time, a definite and systematic form of music used to be practised before the sacrificial alters and different religious functions as well. From the four *Saṃhitās* *Brāhmanas* *Sikshās* and *Prātishākhya*s and other Vedic literature we come to know that the Vedic music, *sāmagāna* was sung with a definite scale, having three registers different meters and aesthetic sentiments, accompanied by different musical instruments like *veṇā* *venu* and *mridanga*. The *stobhas* or syllables like *hāu hāu him hīve haya hovā, iha*, etc. were used along with the songs or Vedic *gānas*. The *stobhas* were, therefore, classified according to *varṇa* *pada* and *vākya*. Different numbers of Vedic tone were used in the songs (*gānas*) according to the traditions of different Vedic recensions (*śākhās*). The names of the recensions have been mentioned in the *Puṣpa-sūtra* the *Prātishākhya* of the *Sāmaveda* and the *Nāradaśikṣā*. Generally four or five tones were used in the *sāmagāna*. Sometimes six and seven tones were used.

The women would devote much of their time each day to dancing, singing and playing the musical instruments. The girls were first taught to prepare the Soma juice, next, they were instructed in dancing, and after that they were trained in the procedure of the sacrificial ceremonies. In the Vedic period, the dancing was so common among the girls, even the servant-girls would attain a high stage of proficiency in the art. In the *Kṛishna-Yajurveda* (7.5.10); it has been mentioned that where the *márjálhya* fire used to burn, all the servant-girls used to rhythmically dance around the fire, carrying the water pitchers. Songs (*gána*) accompanied the dance. In the *Kaushitaki-bráhmāna* (29.5), it has been stated that the arts of dancing, singing and playing the musical instruments formed an important part of certain Vedic rites. Well has it been said by Amulya Charan Vidyábhushan "It was incumbent on all at that period (Vedic), to conduct their sacrifices strictly according to the Vedic rites, and music played an important part in the ceremonies. In the conduct of the *Ashvamedha-yajña* (Horse Sacrifice), two *veená*-players were required to play their instruments. One of these was to be a Bráhmīn, who would play by day, and the other a Kshatriya, who performed at night. For the *Purushamedha-yajña* (Human Sacrificial Ceremony), the *veená* and a great many other musical instruments were played. There would also be songs and dances. In the

Mahāvratā ceremony, there was a large variety of both songs and dances. While this ceremony was in progress, young girls would dance all around the sacrificial grounds. Before their dance was completed, married women too would join in a dance. In the *Rigveda*, a musical instrument like *mandirā* was in use in dancing, and it is said that this musical instrument was known at that time as *ōghātī*. In the *Purushamedha yajña* the drummers were engaged, and they were known as *adambaraghāt*.

The tones of the Vedic music were in a descending series (*udhāna* or *avarohana prakriti*), whereas those of the *laukika gāndharva* and formalised *desi* types of music, that evolved in the beginning of the classical period, were in an ascending series (*ārohana prakriti*). Sometimes the accent notes *anudātta svarita* and *iddātta* (low, circumflex and raised or high) were mentioned in the *Shikshās* and the *Prātishākhya*s as to be used in the *gūnas* as tones or *svaras*, and the seven *vaidika* and *laukika* tones, it is said, have been evolved from those accent or register notes. Some subsidiary notes like *jātya abhinīha prāshulista* etc. were also used in the Vedic songs, so as to make the compact of the tunes or melodies sweet and harmonious. There was a harmony between the speech and the tune. The timing of the songs used to be observed by the help of the fingers of the hands or by movements of

different parts of the body. Different musical instruments, percussion and string like *duṇḍubhi*, *bhumi-duṇḍubhi* (drums), *karkari*, *picchola*, *kshaumi*, *vāna*, *audanvari*, *nādi* (*veenā* variants) were used, supporting the songs. The *vāna* was a *veenā* with hundred strings of grass. In Kātyāyana's *Kalpasutra*, it is found that *veenā* with hundred strings (*shata-tantri*) has been called as the *kātyāyani-veenā*. It is probable that the Vedic *veenā*, *vāna* was again introduced in a modified form with the new name of '*kātyāyani-veenā*' in the *Kalpasutra* period, in the post-Vedic time.

It is said that the Sāmaveda is the prime source of all kinds of music. The Sāmaveda has been divided into two, *purvārchika* and *uttarārchika*. Again the *purvārchika* is divided into two, *grāmegeyagāna* and *aranyegeyagāna*, and the *uttarārchika* is divided into, *uha* and *uhya*. It is generally believed that the songs that were practised by the common people of the community, were known as '*grāmegeya*', and those that were sung by the singers (*sāmagas*) in the forests, were known as '*aranyegeya*'. The *uha* and *uhya* were included in the category of the *aranyegeyagāna*, and they were known as the mystic songs (*rahasyagāna*). The word '*uha*' connotes the idea of repetition, and it is said that *uhyagāna* evolved from the admixture of the *gānas*, *uha* and *aranyegeya*. So we get both *samhitas* and *gānas* from the Sāmaveda:

Sāmaveda

<i>Samhita</i>	<i>Gāna (sāmāgāna)</i>
(a) Purvārchika,	(a) Grāmegeya,
(b) Aranyaka,	(b) Aranyegeya,
(c) Uttarārchika.	(c) Uha,
	(d) Uhya.

The *sāmāgāna* or singing process of the *sāmans* was divided into six or seven categories, and they were (1) *humkāra* i.e., the priest will utter *hum* (yes) at the beginning of the singing (2) *prastora* i.e., which the *Prastotris* (*prastotri*—priest) used to sing at the beginning of the *sāmāgāna*, (3) *udgitha* i.e., which the *Udgātris* used to repeat the tune of the *sāmāgāna*, (4) *pratihāra*, i.e., the *Pratihātris* used to sing the part of the song after the third stanza of the *sāmāgāna*, (5) *upadrava* i.e., which the *Udgātris* used to sing at the end of the third stanza, (6) *nidhāna* i.e., that used to be sung by the sacrificial priests at the end of the *sāmans*, and (7) *pranava*, i.e., *omkāra*. The *sāmāgāna* used to be sung in this way before the blazing fire on the sacrificial alters invoking the presiding deities.

The Vedic songs, *sāmāgānas* had their base in a fixed scale, which was framed out of five, six or seven Vedic tones. The scholars of the present time admit two kinds of scales, reversed (*vakra*) and straight (*ryu*), and it should be re-

membered that both the scales, *vakra* and *riju* possessed seven tones. As for example,

<i>Vakragati</i>		<i>Rijugati</i>	
Vedic tones	laukika tones	Vedic tones	laukika tones
Prathama	Ma	Prathama	Ma
dvitīya	Ga	dvitīya	Ga
tritīya	R ₁	tritīya	R ₁
chaturtha	Sa	chaturtha	Sa
mandra	Dha	mandra	N ₁
atsvārya	N ₁	atsvārya	Dha
krusta	Pa	krusta	-Pa

Pandit Lakshmana Sankar Bhatta-Drāvīda is in favour of the straight (*riju*) scale in a descending process (*avarohana-krama*) = Ma Ga R₁ Sa|Ni Dha Pa, whereas M S Rāmasvāmī Aiyar admits the reverse (*vakra*) one in a descending process = Ma Ga R₁ Sa|Dha N₁ Pa. But it should be noted that Nārada himself was in favour of the *vakragati* scale (= Pa Ma Ga R₁ Sa Dha N₁). From all of them, we get the medium (*madhya-saptaka*) scale of the Vedic music thus

Anudātta	Svarita	Udātta
tritīya, mandra	chaturtha, prathama, and krusta	atsvārya, dvitīya
3 5	4 1 7	6 2

In both the *vaidika* and *laukika* scales, seven tones can be arranged to form a complete scale, and the

vaiddika-sāmagāna-scale, was formed with the downward series of Vedic tones thus Pa Dha Nī|Sa Rī Ga Mā || =Ma Ga Rī Sa | Nī Dha Pa (bass)

There were various modes of singing in different recensions (*shākhās*) of the Vedas "*sarvāhā shākhāhā prithak prithak* Specially the priests of the *Kaushuma* recension used to sing the *sāmagānas* with seven tones It should be remembered that the methods of presentation of the *sāmagānas* used to differ from one another according to the six variations (*ucchārana-vikāra*) like *vikāra vishleshita vikarshana, abhyāsa, virāma* and *stobha* Shavara Swāmi has said in this connection "*sāmavede sahasram gityupāvali dāta ka mte gityupāyā nāma? uchryate, gitirnāma kriyā hyabhiāntara - prajātina - janita - svara - vishleshā nāmabhiwyanjikā sāma - shavdābhilāpyā sā mryata pramānā richi gityate tatsampādanārtho janirigaksharavikāra vishlesha vikarshanamabhyāso virāmah stobha ityevamādayah sarve sāmavede samānināyante*" Achārya Sāyana has said in the introduction of the *Sāmaveda* *sāma-shabdasya gānasya svarūpam rigakshareshu krustādibhih saptabhih svarai - rakshara - vikārādibhihshchha rishpādyate*" (Cf also the *Pushpasūtra* 887, 6153, and 71) The term '*stobha*' signifies the inclusion of different words, syllables and sometimes entire sentence or stanza Regarding *stobha* Sāyana says '*kālakshepamātraheṭum shabdarāshim stobha ityāchakshate*' i.e., the *stobha* is no

other than the words (sometimes meaningless words) used as a pause

Again four kinds of *sāmagāna* were practised in the Vedic society, and they were, as has been said before, *prakṛiti-gāna* or *grāmegeyagāna*, *aranyegeyagāna* *uhāgāna* and *uhya* or *rahasya gāna*. The tones of the *gānas* used to be indicated by the figures, 1, 2 and 3

Some are of opinion that the *sāman* melody was somewhat like the *rāga kharaharapriyā* or a derivative there of, like modern *bhairavi*, "but the exact *svarasthānas*" says Dr V Rāghavan, "are slightly different from the corresponding one of the music of today". In fact, it is very difficult today to ascertain the exact melody of the Vedic music

CHAPTER V

Music in the Classical and Epic Times

In course of time Vedic music gradually came to be replaced by the more developed form of *gāndharva* or *mārga* type of music towards the beginning of the classical period in the 600-500 B C. The *gāndharva* or *mārga* type of *gītis* was known as *laukika* other than the *vaidika* or Vedic music. The *gāndharva* music was known as *mārga* (*mrg*—to chase, to follow—*anveshane'*), because the *gāndharva* type of systematised music was constituted out of the collected materials of the Vedas i.e. Vedic music *sāmagāna*. Therefore as it was designed on the method as well as from the materials of the *sāmagāna* it was known as *mārga*. Gradually the taste and temperament of the society began to change, and the practice of the Vedic music became obsolete during the classical period, and, consequently, the *gāndharva* type of music, with new forms of tunes or melodies rhythms and tempi, came into being.

The *gāndharva* type of music possessed seven pure (*shuddha*) *jātis*. These *jātis* were the *rāgas* by themselves, as they used to create a pleasing and soothing sensations in the hearts of living beings. The *jātis* were known as the *jātirāgas* and the musical compositions, added with the *jātirāgas*, were known as *jātigāna* (vide the *Nāṭya-*

sāstra). The *jātis* or *jātirāgas* were the cause or matrix or norm of all kinds of *rāgas* (melodies). It has been said in Bharata's *Nāṭyasāstra* '*jāti-sambhutatvāt grāmarāgānāmiti Yat kinchidetat gṛyate loke tat sarva jātiśu sthitamiti*', i.e., the *grāmarāgas* evolved from the *jātis* or *jātirāgas* and all the *gītis* (i.e., *rāgagītis* and *rāgas*), which were sung by the people, had their origin in the *jātis* (vide also *Bṛhaddeshi*, p. 87).

The real Significance of the Word Rāga

Rāga has been defined as. "*rañjayati iti rāgaḥ*," i.e., that, which produces pleasing and soothing impressions in the mind, is a *rāga*. It is like a colour that tinges the hearts. According to musicology, a *rāga* is a product of combination and permutation of tones, and as they produce sweet and pleasing impressions (*samskāras*) in the minds of men and animals, they are known as '*samgita*' or music.

Music in the Works of Pāṇini and Patañjali:

In Pāṇini's *Aśtādhyāyī*, we find aphorisms, composed in connection with the *bhikṣus* and *natas* (monks and dramatic players), and from them it is understood that the culture of music, dance and drama was prevalent during Pāṇini's time (500 B.C.), Pāṇini has described the practice of musical instruments as a part and parcel of art (*śulpa*). Bhattaji Dikshit has mentioned about the names of

some musical instruments like *madduka jharjhara*, etc. The *madduka* was a kind of drum, covered with skin, and *jharjhara* was commonly known as *jhánjhara* made of brass

In the 3rd 2nd century B C., Patañjali has mentioned about the *stage* for dramatic function (*mañcha*) and players (*naṭa*) Different kinds of musical instruments like *mṛdanga veenā dundubhi* etc., have been mentioned in his commentary (*Mahābhāṣya*) From the writings of the Greek historians we come to know that in the Royal courts of Champá, Rājgrīha, Koshala, Vaishālī, Kauśāmyā Pāṭalīputra, Kalinga (in Southern Orissā), classical dances and music were fully encouraged The temple dancing girls (*devadāsīs*) were engaged in the Royal harems, and even the ladies of the Royal household were allowed to culture dance and music. In the 2nd century B C., *Vātsāyana* has mentioned about 64 kinds of art including dance and music, and has said that they were freely cultured even by the married and unmarried girls. ||

Music in the Buddhist Period

Gautama Buddha was born in the year 566 B C. and the Buddhist era began with the advent of Buddha In the Buddhist *Avadānas*, *Jātakas* *Pīṭhakas* and other literature, we come across many references to music, musical instruments and dances with different hand-poses (*mudrās*)

Buddhist hymns and songs like *thera*, *theri* and *sthavira*, etc., were sung by the *Bhikshus* and *Bhikshunis*. The *theras* consist of 107 poems and 1279 *gáthás* (stanzas) and *theris*, of 73 poems and 552 *gáthás*. The historians are of opinion that those *gáthás* or hymnal songs were composed in the fifth century A D. But, in truth, the composition of the *gáthás* was in practice long before the advent of Lord Buddha, and they were known as the *gáthá-nārasamī*. In the Atharvaveda, we find mention of the *gáthá-nārasamī*, “*itihasasca . gáthásca-nārasamsca*” (156). In the *Aṅgīra* and *Bṛáhmāna* literature, we also get such songs, which were sung in the Vedic rituals and Royal ceremonials and functions.

In the *Játakas* like *Nṛitya*, *Bheriváda*, *Matsya*, *Bhadrághatá*, *Guptila*, *Vindura-pandita*, *Kúsha* and *Viśvánāra*, we get references to music and *veená*. The *Játakas* were compiled during the third-second century B C. In the *Matasya-játaka*, we find mention of the *meghagiti*. Some scholars are of opinion that the *meghagiti* was but the *megharága*, as the *rágas* were known as the *rágagitis* in ancient times. But this too is a mere conjecture, as we have known from the old treatises on music that *megharága* did not evolve before the middle of the Christian era. In the *Guptila-játaka*, Gandharva Guptila Kumār has been described as efficient in the playing of *veená* with seven strings. This *veená* resembled the *chitrá-veená*, as

described by Bharata in the *Nāṭyaśāstra* (29 114) Bharata has said that the *chitrā-veena* was fitted with seven strings, and the *vaṇṇī*, with nine strings. The name of these two *veenas* are also found in the *Rāmāyana* (400 B C) and the *Mahābhārata-Harivamsha* (300-200 B C.) The *Saptatantri-veena* of the *Jātaka* and the *chitrā-veena* of the *Nāṭyaśāstra* are the forerunners of the modern *setara*. But the *setara* is generally believed to be of foreign origin, introduced by Amīr Khusrau in the reign of Sultān Alā ud-dīn Khaljī (13th 14th century A.D.) But that is not correct, as the practice of *veena* with seven strings were prevalent in India long before the advent of Amīr-Khusrau.

In the *Padakushala-jātaka* we find mention of the *mahāveena* and the *veena* with hundred strings. Besides, we get the description of musical instruments like *kutumba* and *dindima* in the *Vidura-jātaka*. The *Licchavis* of India used to observe different kinds of festivals like *sabbatichāra* etc., in which songs were sung to the accompaniment of drums and different kinds of musical instruments.

We find references to music in the *Mahāyāna* texts like *Bodhisattvavādāna*, *Mahāvamsha*, *Lankāvatāra-sūtra* (first century A.D.) *Milindāpaha*, *Sumangalavilasini* etc. In the *Lankāvatārasūtra* the names of seven notes have been mentioned and they are *saharsya* (*shadja*) *rishabha*, *gānadhāra*, *madhyama*, *kauśhika*, *dharvata*

and *nisháda* The note *kaishika*, says Shárangdeva, is the modified (*vikṛita*) form of the *kaishika-pañchama*, which is one microtonal unit below the unmodified-pa or *shuddha-pañchama* It is, therefore, probable that the author of the *Lankávatára-sutra* has accepted the ancient scale of the middle clef or *madhyama-gráma* Besides, we find many references to music, musical instruments, dressed and nude dancing *natas* and *natis* and *yakshinis* in the sculptures of different Hindu temples and Buddhist Chaityas and monasteries. As for example, immediately within the interior of the Pandulená-Chaitya-Hall (first century A D) at Násik, there are grooves and sockets for fixing the gallery of the musicians which is fixed inside the Hall While describing the Buddhist rock-cut architecture of the *viháras* of Násik of the early second century A D , Prof. Percy Brown says that the days of the monastic dwellers of these *viháras* began with a burst of recitals of hymnal songs, blowing of the trumpets and strumming of drums from the minstrels gallery in the Chaitya-Hall facade, and they no doubt presented the days of their pride

In the records of travels, left by Fa Hien, it is found that in the days of the Gupta Kings dance and music were extensively cultivated Bright pictures of the cultivation of these arts are to be found in the dramas of the time. "On the 8th of Jyaistha (May-June) Fa Hien witnessed the Buddhist car-festival at Pátaliputra He says that

to the image of Buddha seated on the car, flowers and other fragrant things were offered to the accompaniment of dance, song and music" Again in the account, left by Hiuen Tsang it is found that when Harsavardhana was on the throne, dance and music were lavishly provided in the temporary pavilion that was erected for the great festival which he witnessed through the city on the occasion. Every day the festivities were held with dance and music. Prof B K. Sarkar has said that among the injunctions of Buddhism the ringing of bells the singing of religious songs, etc. were among the inviolable duties of the Buddhist.

CHAPTER VI

Music in Sculptures and Bas-reliefs.

In the railings of Amarávatī Stupa (second century A D), we find some panels with figures of Lord Buddha, his father and mother, officials, male and female attendants, and *natas* and *natis*. In the middle panel, some handsome officials are depicted, as carrying in a procession an idol of an elephant, symbolising a child and dancing with graceful gestures and postures. One of the *natas* is playing on a lyre or harp that resembles the Indian *rabāba* or *saroda*. The correct name of *saroda* is *shāradīya-veenā*. Captain C. R. Day is of opinion that this musical instrument resembles the Assyrian harp or African *sanko* (*sanco*). One dancer is blowing a flute, which looks similar to *vamshi*. Some are dancing and beating drums and cymbals. One of them is dancing an ecstatic dance like Natarāja Śiva. Some *natis* (dancing girls) are dancing in sitting postures. Similar dancing figures are also to be found on the railings of Sānchi (first century A D) and Bārhut Stupas (150 B C). Captain Day has discerned some Roman type of musical instruments, carved on the railings of Sānchi. Regarding the music in stones, Rājendra Lāl Mitra has mentioned in his *Antiquities of Orissā* : “Nor are they wanting at Sānchi Amarávatī and Bhubanesvara * * of the first class harps of two

kinds are shown at Sanchi and Amaravati. * * The Amaravati harp is in appearance very like an ancient Egyptian instrument, but it was held on the lap in a horizontal position. * * The harp like *veena* of Amaravati looks like the harp of Orpheus. It has seven keys but no bars and a female player is playing that harp or seven stringed *veena* with both of her hands”

As regards the Sanchi sculptures Dr Mitra further says ‘At Sanchi there is a corps of musicians dressed in kilts and wearing sandals tied to the legs by crossed bands very much in the same way in which the ancient Greeks fastened their sandals. A grill, containing a dancing Nataraja with eight hands is found attached to the wall of the Muktesvara temple of the sixth seventh century A.D. at Bhubanesvara. Different kinds of hand poses (*mudras*) are represented in the hands of Nataraja. By the right side of him, Ganapati or Ganesa is blowing some pipe or flute like instrument in unison with Siva's dance. By the left side a man is found sitting on a four legged seat and beating with his hands two drums or *pushkaras* of identical size to lighten as it were the tempo of the rhythmic dance of Nataraja. Similar dancing Nataraja is also found in the cave temple of Badami (sixth century A.D.) in Bombay. This figure of Nataraja is represented as having sixteen hands and almost in each hand is to be found majestic hand poses (*mudras*), true to the spirit of the

shāstra. He holds a trident in one of his right hands. The god Ganesa is seen standing on his left side, blowing some pipe or flute. By the side of Ganesa a drum player is beating a drum in a recumbent posture with his hands and another drum is at his front. These drums are known as *pushkara*. The two drums of identical-size, that have been depicted in the temple-halls of Muktesvara and Bádámī are the forebears of the modern *tabal* and *báyán*, which are erroneously taken to be the two halves of the *mṛidanga* (or *pákhawáj*), introduced during the Mohammedan period, or by Amír Khusrau.

In the temple of Kapilesvara (sixth-seventh century A D) at Bhubanesvara, we find a gill, containing the standing figures of *natas* and *natis*. In the topmost panel, the figure of Lord Śiva remains carved in a sitting posture with his divine consort Gauri and an attendant (Nandi ?) to his left side. In the middle panel, there are to be seen figures of three *natas* and four *natis*, and among them three *natas* are dancing with different gestures and postures, and of the four *natis* one is singing, one is playing a flute, one is plucking a harp or *veená*, while the other is dancing in unison with their concert.

A similar figure is to be found in the Parasurámesvara temple (sixth-seventh century A D.) of the same place wherein three *natas* are seen in the upper panel with their graceful body move-

MUSIC IN SCULPTURES AND BAS-RELIEFS

ments and four *natis* in the lower one. One of the *natis* is dancing in a sitting posture, one is beating a peculiar type of *damaru sized* drum with her right hand, one is blowing a pipe, and the fourth one is playing on the cymbal for keeping the time in the musical concert.

All these above mentioned figures, ranging from the first century B.C. to the eighth century A.D., together with the beautiful statue of the dancing Nataraja of Chidambaram (eleventh-twelfth century) in South India and *natas* and *natis* with drums and cymbals and different musical instruments of the Konark temple (thirteenth century), prove beyond doubt that there prevailed full fledged practice of *shāstric* music in its triadic forms, singing, dancing and drumming (*nṛitya gita vādyā*), both in the Hindu and Buddhist India. Again in different inscriptions, especially those of the Magadha and Maurya-Scythian eras, we find mention of dancing, singing and drumming

CHAPTER VII

Setback and Reconstruction in Indian Music.

There was a time when music, together with dancing and drama were not looked upon with favour. In some of the *Dharmasutras*, *Smritis* viz, *Manu*, *Gautama*, *Vishnu*, *Paráshara*, *Apastambha*, etc, the culture of music has been discouraged, and musicians, dancers and players (*natas*) have been ascribed a lower position in the society. As for example, *Manu* has said, “*na mityedathvá gáyen na vādítam vādayet*”. But *Yājñavalkya* has encouraged the arts of music and dancing as a part of culture. *Yājñavalkya* has said,

Veená-vádana-tattvajñāh shruti-jāti-
visháradah|
Tálajñāscháprayāsenā mokshamārgam
niyacchat||
Gītajñō yadī gītena nāpnotī paramam
padam|
Rudrasyañucharo bhutvá tenaiva saha
modate||

From these lines of the *Yājñavalkya-samhitā* (III 115-116), we know that during *Yājñavalkya*'s time (4th century A D), *jātirāgas* were practised with microtones, rhythm, tempo and other music materials, and music was considered sacred. In the *Nārada*, *Vrihaspati*, *Kātyāyana* and other *Samhitās* of the early period, we find music in a develop-

ed form, and this music was handed down from Nārada of the *Śukshā* and Bharata of the *Nāṭyaśāstra*. In the *Arthasāstra* (300 B.C.), Kautilya has sanctioned remuneration (*vr̥tti*) for patronising the musicians, dancers, flute players, and others.

Music coming into definite Form

It has already been said that the practice of melodic form or *rāga* existed during the time of the *Rāmāyana*, the *Mahābhārata* and the *Harivaṃśa* (400 B.C.—200 B.C.). Vālmiki has mentioned about the wandering bards like Lava and Kusha who used to sing the songs in praise of Rāma. The songs used to be sung in seven *jātirāgas* like *śhādji*, *ārshabhī*, *gāndhārī*, *mādhyaṃ*, *pañchamī*, *dhaivātī* and *naishādī* which have fully been defined and described in Bharata's *Nāṭyaśāstra*. Vālmiki has described in the *Rāmāyana* (1.4.8—34) *jātibhūḥ saptabhūryuktam tantrī-laya samanvītam*, etc., which means that Lava and Kusha used to sing the *rāmāyana gāna* with seven *jātis*, to the accompaniment of the musical instrument like *veena*. Lava and Kusha were well versed in art and science of the *gāndhārva* type of music '*gāndhārva tattvajñāu sthāna murcchānākovidaū*' like their preceptor Vālmiki.

In the *Mahābhārata* and the *Harivaṃśa* six *grāmarāgas* ('*śhād grāmarāgāni*') have been mentioned, and they have fully been described in the

Náradishukshá of the 1st century A D as well as in the Kudumāmálái Rock-Inscription of the 7th century A D, caused to be inscribed by Rája Mahendra Varman of the Pádukotái State, South India. It seems that during the time of the *Hari-vamsha* (200 B C), the practice of the *gándhára-grāma* was in vogue, because the *Puánakára* has said that the *grámarágas* used to be sung upto the *gándhára-grāma*. The mention of the *gándhára-grāma* is also found in the classical Sanskrit literature and dramas. Different kinds of musical instruments of percussion and string also accompanied the songs in the Epic period.

Contact of India with Other Countries .

In the beginning of the classical period (600-500 B C), Indian music travelled to other ancient countries like Mesopotamia, Greece Egypt, Assyria, Chaldia, etc. Specially the music of Greece was indebted to Indian music, which was introduced to Greece by Pythágoras and the Pythágoreans. It is said that Pythágoras visited India and returned to Greece, carrying with him the cultural, religious and philosophical ideas of India. Some scholars are of opinion that Indian music was greatly influenced by the music of Greece in the classical period. But it still remains a disputable subject. Because it is a fact that most of the historians, both of the East and the West, have admitted that India is the motherland of world

civilization and culture. There was cultural and commercial intercourse between ancient India and other ancient civilized countries, both by land and sea routes, and so it will not be wise to think that India alone was influenced by ancient Greece and other countries in the field of music and art, while others were not.

It has already been proved that there was cultural and commercial contact between the prehistoric Indus Valley cities and Greece, Rome, Mesopotamia, Chaldia, Ur and other most ancient civilized countries. But we notice that in the beginning of the 3rd-4th century A.D. there was contact between India and Middle and East Asia, through the medium of trade as well as of religious and cultural missions. There was also a contact between India and China. During the reign of Harshavardhana (6th century A.D.) this contact became closer owing to the visit of the Chinese traveller Hiuen Tsang. Emperor Harshavardhana was a great patron of classical dance and music, and there were open routes from India proper to Gándhára, Káshmere, Tíbbet, Purushapur or Peshwár, Uddiyána, Kapisha, Káshgarh, Khotán, Kuchia (chiu tzu). Indian music also travelled along those routes to those countries through the medium of trade and cultural and religious missions. In 581 A.D., a band of musicians was sent from India to China at the invitation of the Chinese Emperor, and it is said that music missions were

sent to the distant lands like Samarkanda, Bukhára, Japan, Corea, Kámboja (Cambodiá) and other Middle and East Asian countries. In 560-578 A D, an expert Indian musician, Sujib by name was sent to China. He was also a noted *veená*-player. He taught the Chinese people the Indian melodies and rhythms (*rágas* and *tálas*) in a purely Indian method. From China, Indian music travelled further to Jává, Bali, Sumátrá, and other countries of Greater India. Sir Aurel Stein has discovered some Indian musical instruments like *veená*, *mridanga* and guitar from the sand-buried Khotán, and from them it is proved that Indian music once used to be cultured by the music-loving people of ancient Khotán. From the history of the buried records of Chinese Turkesthán, we learn that music of India also travelled to Turfán-Karákhaja, Baázaklık, Kyzyle and other distant countries.

Different Schools of Dance, Drama and Music

In the classical period (600-500 B C), there were four main schools (*sampradáyas*) of music, dance and drama, and they were (1) the school of Brahmá or Brahmabharata and Siva or Sadásivabharata, (2) the school of Gandharva Nárada (3) the school of Muni Bharata, and (4) the school of Nandikeshvara. Some are of opinion that there were only three schools, and they were,

- (1) The Náltya-sampradáya of Bharata

(2) The Nāradiya-gandharva sampradaya,
and

(3) Nandikeshvara sampradāya

In fact, three or four schools of the classical period seem to be genuine. It is said that Nārada composed a book on dance, drama, and music, known by *Gāndharvarahasyam*. But this book is not available now, and we also doubt whether Nārada of the *Shikshā* (1st century A.D.) did compose or compile that book, and it seems that some other Nārada might have composed it, as there were authors under the name and title of Nārada. Be that as it may, the two later schools of Bharata and Nandikeshvara were indebted to that of Brahmā or Brahmābharata. Specially Bharata has admitted the debt of Drishina Brahmā in his *Nāṭyasāstra* and he called it a 'collection' or '*samgraha-grantha*'. Brahmā, the prime author of science and art of dramaturgy was not same as Brahmā the four-faced Creator of the universe. He appeared, so far it is known, in the beginning of the classical period. It is said that he, for the first time, composed the *Nāṭyasāstra* which was known as the *Brahmabharatam* on scientific basis, and it contained the laws and formulas of dance drama hand poses and music. Muni Bharata of the 2nd century A.D. incorporated most of Brahmā's materials and method of treatment. Sadāsivābharata also followed Brahmā. Brahmā and Sadāsiva were

known by their common title, 'bharata' which means 'nata' or 'an expert in the art of drama'

Nārada was either known as a person or title Nārada of the *Shikashá* belonged to the semi-divine Gandharvas, who were, it is said, the inhabitants of Gándhára (modern Kándáhāra) in the North-West Frontier of India. Though there were many Gandharvas, conversant with the art of dance and music, yet Nārada was the foremost among them. He composed the *Shiksháshāstra* (*Nāradi*) or science and grammar of the tones (*svaras*) and meters (*cchandas*) and the tonal bases (*svarasthānas*), which came to be used in the songs. He also established a school (*sampradāya*) of his own. But it should be remembered that there were at least four Nāradas, who were adepts in the art and science of dance and music in different periods. As for example, the author of the *Nāradiśikshá* is known as Nārada I (1st century A D), the author of the *Pañchamasara-samhitá* (1140 A D) is known as Nārada II, the author of the *Sangītamakaranda* (generally ascribed to the 7th to the 11th century A D, but its exact date seems to be the 14th-15th century A D or more than that) is known as Nārada III; and the author of the *Rāganurupana* (16th-17th century A D) is known as Nārada IV.

Nārada of the *Shikshá* (Nārada I) has described about the seven tones, both *vaidika* and *laukika*, three *grāmas*, *shadja*, *madhyama* and *gándhára*

twenty-one *murcchānds* and forty nine *tānas* which formed the *svaramandala* Nārāda has said,

Sapta svarastrayo grāma

murcchanāstekavimśatīh |

Tāna ekonapañchashadityetat

svaramandalam||

The *svaramandala* was considered to be holy and purifying, and it helped the songs to create a sacred atmosphere that used to bring peace and eternal tranquility in the hearts of the singers as well as that of the audiences. It should be noted that though Narada has mentioned about the *gāndhāragrāma* yet it became obsolete during his time, and so Bharata has not mentioned about it in the *Nāṭyaśāstra*. Nārāda has described about the five causal microtones (*jāti-shrūtis*) like *diptā dyatā karunā mridu* and *madhyā*, which afterwards formed the bases of the twenty two microtones, scientifically arranged by Bharata in the *Nāṭyaśāstra*. He has defined the term *gāndhārva* and instead of describing the *jatis* (*jātirāgas*) he has mentioned about the six *grāmarāgas* like *śhādava pañchama madhyama-grāma shadjagrāma kaushika* and *kauśhika-madhyama* which were in use from the time of the *Mahābhārata-Harivamśa* (300-200 B.C.) up to the time of the Pallava Ruler, Mahendravarman in the 7th century A.D.

Nārāda has mentioned about the ten *gunavrittis* like *raktam purnam alamkritam, prasannam*

vyaktam, *vikīṣṭam*, *śhīlakṣnam*, *samam*, *sukumāram* and *madhuraṁ*, which used to embellish the compositions (*sāhitya*) as well as the melodies (*rāga*) of the songs, both *vaidika* and *laukika*. He has rendered a valuable service to the music world, by discovering a connecting link between the tonal pitches of seven tones of both *vaidika* and *laukika* music. He has said that the pitch-value of the tone, *prathama* of the Vedic music is equal to that of the tone, *madhyama* of the *laukika* music, and in this way it can be shown that the tones, *prathama*, *dvitiya*, *tritiya*, *chaturtha*, *pañchama*, *śhastha* or *atisvārya* and *saptama* or *krusta* are equivalent in their sound values to those of the tones, *madhyama*, *gāndhāra*, *rishabha*, *śhadjā*, *dhaivata*, *nishāda* and *pañchama* of the *laukika* music. They can be shown by the help of the chart thus:

<i>vaidika</i> tones		<i>laukika</i> tones
prathama		madhyama
dvitiya	.	gāndhāra
tritiya	.	rishabha
chaturtha	.	śhadjā
mandra	.	dhaivata
atisvārya	.	nishāda
krusta	.	pañchama

Nārada has described about the *veenās* like *dāravi* and *gātra*, which were used in the *sāmāgāna*

and *gāndharva-gāna* Nārada has said regarding these *veeṇās*.

Dāraṃ gātra veenā cha dve vane

gána jātisu |

Sāmiki gatra veenā tu tasyāḥ shrinuta

lakshanam ||

Gātra v cení tu sá proktá yasyam

gāyanti sāmāgāh|

It is said that the *gātra veend* possessed a gourd and a wooden stem having five or six or seven gut strings for tones. It used to be played holding it in a recumbent position, with the help of the fingers and used to be placed on the thighs of the player. Nārada has given full description of the method of *veend* playing in the *Shukshā*.

Bharata the Father of the Methodical System of Music

Bharata also belonged to the Gandharva sect. He is known as Muni Bharata. He flourished in the 2nd century A.D. though there rages a controversy regarding his date. 'Bharata' was really a title and it used to be conferred upon those who were efficient in art and science of drama, and as such there were many personages with the title Bharata in ancient times such as Vriddhabharata or Brahmabharata, Sadásivabharata, Kasyapabharata, and Nandibharata, to name only a few. He compiled the *Nāṭyaśāstra*, by collecting the materials of the *Nāṭyaśāstra* composed by Brahmā

or Brahmábharata, and so, it has already been said before that his *Nátyasástra* is known as the 'samgráha-grantha' or collection of the ancient *Nátyasástras*

In fact, Muni Bharata brought a renaissance in the domain of dance, drama and music, and scientifically devised laws and principles of twenty-two microtones (*shrutis*) or subtle tones on the basis of five microtones (*játi-shrutis*), as promulgated by Nárada of the *Shikshá*. Bharata was perhaps the founder of the tone-relationship of the octave (*saptaka*), the fifth (S-P) and the fourth (S-M) i.e. the *shadja-pañchama* and *shadja-madhyama bhávas*, which were similarly devised by the Greek philosopher, Pythágoras, who lived about 582-507 B.C. Pythágoras devised these relationships for a diatonic scale, following the series of fifths=F+C+G+D+A+E+B. Edward Macdowell is of opinion "It was said of Pythágoras that he had studied 12 years with the Magi in the temples of Babylon, had lived among the Druids of Gaul and the Indian Bráhmans, had gone among the priests of Egypt, and witnessed their most secret temple rites". Some are of opinion that Pythágoras came to India and learned the arrangement of scales, microtones and tones from the Indian experts, and after returning to Greece, applied them in his own system. But most of the scholars do not believe this fact. They say that the two systems of the two most ancient countries

independently developed in a parallel line and surprisingly enough they consider that there remains no question of borrowing from either side

In fact, in ancient Greece, there were in use over 15 different modes (scales), each one common to that part of the country in which it originated. At the time of Pythagoras there were 7 modes in general, and each mode was composed of two sets of 4 tones = $4+4=8$. Pythagoras found that the tone relationships of the octave, the fifth and the fourth correspond to the numerical relationships of 2, 1, 3, 2, 4, 2. He supposed that the three simple ratios were the basis of a principle which could be extended to define the intervals of the third, the sixth and the second. Again the structure which the Greek musicians developed from Pythagoras's fundamental discoveries was based on a grouping of sounds called the tetrachord. Probably the first step was the discovery that a seven tone scale could be explained as being two joined tetrachords. This took place in connection with a large *kithará* which had seven strings with two tetrachords, upper and lower. Again an eight-stringed *kithará* made necessary the theory for a scale of eight tones. So we find that the Greater Perfect System and the Lesser Perfect System summed up the theory, underlying most of the aspects of Greek music. Although we find some similarities between the two systems, Grecian and Indian, yet there remains a sea of difference.

Bharata's Method of Determining the Twenty-two Shrutis

It is true that Bharata has determined the 22 *shrutis* on the basis of the 5 *jāti-shrutis*, as expounded by Nārada of the *Shikshá*, but his method of determining the *shrutis* was unique, and he determined them by means of two *veenás* of equal size, *chala* (the frets of which were shiftable) and *achala* or *dhrúva*, (the frets of which were fixed) in the two *grámas*, *shadja* and *madhyama*. One of the two *veenás* was set to the *madhyamagrāma* (middle cleft), by lowering *pañchama* one *shruti* only, and then again the *madhyamagrāma-veená* was changed into the *shadjagrāma-veená*, by restoring the lowered *pañchama* to its original pitch i.e. by taking it as a real *shadjagrāmic pañchama*, consisted of four *shrutis*. Bharata has said “*Yathā dve veene tulya-parmāna-tantryupavádana-dandanurcchate shadjagrāmáshrite kárye Tayorekatarasyám madhyamagrāmikim krityá pañchamasyápakarshe shrutim Támeva pañchamavashát shadjagrāmikim kuryát,*” etc. To make Bharata's statements clear, let us quote Pandit V. N. Bhátkhandeji. He says “To begin with, Bharata says that the two *veenás* are first to be tuned to the *shadjagrāma* scale. We will say that there are only seven wires to represent the seven notes of the scale on each of the two *veenás*. Evidently then, seven wires are to be tuned to the seven correct notes of

the *shadjagrāma* scale. I have already said that Bharata pre-supposes in his reader a perfect knowledge of the *pañchamas* of the two *grāmas* and an ability to tune the *veenās* according to the directions he proposes to give. When one of the *veenās* is to be made *madhyamagrāmīc* all that he means is that the wire representing the *pañchama* in the *shadjagrāma* is to be slightly loosened so as to make it produce the *pañchama* of the *madhyama* all other notes remaining in their original positions. The second direction of the author is most important. He directs that the *madhyamagrāmīc veenā* to be converted again into a *shadjagrāmīc veenā* but he wants this to be done not by restoring the *pañchama* to its original pitch, but by accepting the changed *pañchama* as a proper *pañchama* for the new *shadjagrāmīc veenā*. Now we know that this can be accomplished only by lowering all the other notes of the *veenā* by one *shruti* and that is what Bharata says will be the result. He says 'evam sā veenā shrutiyapakriśṭā bhavati' That is when the *chala veenā* is thus made *shadjagrāmīc*, the pitch of 'sa' will be three *shrutis*, that of 'ri' will be six *shrutis* of 'ga' eight *shrutis* and so forth. By repeating this process another series of *shrutis* namely, two five, seven fifteen eighteen twenty will be discovered. But the 'ga' and 'ni' of the *chala veenā* will now coincide with the 'ri' and 'dha' of the *achala-veenā*. On another repetition of the same process, the *svaras* 'sa ma pa' of the *chala-*

veená will coincide with the 'ní, ga' and 'ma' of the *achala* or *dhruva-veená*'

A Short Survey of Bharata's Nātyasāstra

Though it is true that the Sāmaveda is the womb (*yom*) or fountainhead of Indian music, yet Bharata's *Nātyasāstra* is an important treatise that informs us about the development of methodical and scientific system of music of the classical type, and so the students of history of Indian music should be acquainted with the *Nātyasāstra*, for their fuller knowledge of evolution of earlier type of music. It is said that Bharata belonged to the Gandharva class of semi-devine people, who were specially gifted in the art and science of dance, music and drama.

There are controversies regarding the exact date of the *Nātyasāstra*. Some are of opinion that it was composed in the 5th-4th century B C, while others hold that it was written between the 2nd century B C and the 2nd century A D. Then again, some believe that it was compiled in the Gupta period in the 5th century A D. According to Dr. P. V. Kane, the *Nātyasāstra* was written before the 2nd century B C, as he says "The Hathigumpha Inscription of Kāravēla styles Khārabelā (the King of Kālinga) 'gāndharvavedavudhak' (vide the *Epigraphia Indica*, vol XX, at p 79). That Inscription is generally assigned to the 2nd century B C. Therefore the *Gāndharvaveda* must

have been recognised some centuries before Christ, and the *Nāṭyaveda* which includes its principles and practices may very well be placed about 200 B.C." But Dr Kāne's view does not seem to be sound for many reasons. Most of the scholars are of opinion that the present form of the *Nāṭyasāstra* was not written before the 2nd century A.D.

Sāradātanaya (1175-1250 A.D.), the author of the *Bhāvaprakāśhan*, informs us that the original edition of the *Nāṭyasāstra* consisted 12,000 *ślokas* and afterwards it was reduced to 6,000. Such is the opinion of Dhanañjaya, the author of the *Dasārūpakam*. The late MM. Ramakrishna Kavi has supported the views of Sāradātanaya and Dhanañjaya. MM Kavi has said "It (the *Nāṭyasāstra* of Bharata) is known as *sūtra* ('*śat-trin-shakam bharatasūtramudam*'), as it embodies principles set out in a very concise form. This work is also called as *śastisāhasri*', meaning 6,000 (*granthas*). This appears to be an epitome of an earlier work, called *dvādasha sāhasri*' which means 12,000 (*granthas*). This larger work is now only in part available. Both these works seem to have been based upon a still older one, called *Nāṭyaveda* which forms one of the four *Upavedas* extending over 36,000 *ślokas* written by Brahmā himself."

Muni Bharata has admitted that he has collected most of the materials of his *Nāṭyasāstra* from the *Nāṭyaveda* written by the prime author, Brahmā or Brahmābharata ('bharata' being the

title of Brahmá) · “*śhṛṇuyatām nātyavedasya sambhabo brahmā-nṛnītaḥ*” (I 7) The *Nātyasāstra* is divided into 36 chapters (=Kāshī edition, whereas the *Kāvya-mālā* edition, Bombay contains 37 chapters) The 1st chapter deals with the topics of primary functions like *mangalācharanam*, particulars of the stage (*nātyamañcha*), the characteristics of the drama (*nāṭaka*), the method of worship of the presiding deity of the stage (*manchadevatā*), etc The 2nd chapter deals with the topics of three kinds of auditorium (*prekshā-griha*) and their measurements, descriptions of different kinds of parts of the stage and the auditorium, etc The 3rd chapter deals with the topics of sacred functions, regarding the drama, together with its materials, etc The 4th chapter deals with definitions and descriptions of 108 *karanas*, 32 *angahāras*, 4 *rechakas* like *pada*, *katī*, *hasta* and *gribā*, the dances like *tāndava* and *lāsya*, together with the dance-types like *vardhamānaka*, *āsārīta*, etc The 5th chapter deals with principles (*vidhi*) and limbs (*anga*) of the *purvaranga* and their divisions, etc The 6th chapter deals with 8 kinds of aesthetic sentiments (*rasas*), their divisions and subdivisions, the proper application of them in the dramatic functions (*abhinaya*), together with 2 *dharma*s, 4 *vṛttis*, 4 *pravṛttis*, 2 kinds of *siddhi*, 2 kinds of *svara*, 4 kinds of *ātodya*, 5 kinds of *gāna*, etc The 7th chapter deals with different kinds of

emotive feeling or *bhāva* and their application in the dramatic functions. The 8th chapter deals with the materials of dramatic performances (*abhinaya vastu*) like the movements of the head, eyes (sight), the face and the neck, in accordance with different aesthetic sentiments (*rasas*), etc. The 9th chapter deals with the hand poses (*hastābhinaya* or *mudrā*), their definitions and applications in *abhinaya* and *nṛtya*, together with 4 kinds of *karana* of the hands, etc. The 10th chapter deals with movements of the body (different limbs of the body). The 11th chapter deals with principles and applications of different *chāri* and their two main divisions, according to *bhūmi* (earth) and *ākāśa* (sky), etc. The 12th chapter deals with *mandalas* pertaining to *bhūmi* and *ākāśa* together with their methods of application. The 13th chapter deals with the *gatiprachāra* or nature of movements of the legs and other limbs of men, women and *napuṃsakas*, in accordance with emotional sentiments (*rasas*), etc. The 14th chapter deals with the *pravṛttis* like *avanti*, *dākṣhinātya*, *pāñchālī* and *māgadī*, etc. two divisions of *abhinaya* *lokadharmī* and *nāṭya-dharmī* etc. The 15th chapter deals with *vāchikābhinaya*, two kinds of *pāṭhya* like Sanskrit and Prākṛit, two *nibandhas*, and different kinds of *gāna* etc. The 16th chapter deals with the *vṛttis* and their examples. The 17th chapter deals with *vāgābhinaya* (performance of speech) and

their 36 characteristics, 4 kinds of *alamkāra*, defects or demerits of *kāvya* and their 10 divisions, merits of *kāvya*, application of *alamkāras* as well as *mātrās*, etc. The 18th chapter deals with the languages of the characters of the drama, different kinds of language like *māgadhi*, *ardha-māgadhi*, *prāchiya*, *shauraseni*, *dākshinātya*, *shabara*, *valluka*, *shakara*, etc. The 19th chapter deals with the application of 7 *svaras*, according to aesthetic sentiments, 3 *thānas* (registers), 4 *varnas* (*gāna-kriyās*), 2 *kākus*, 6 *alamkāras*, 6 *angas* and *pāthyas*, adorned with *svaras* and *alamkāras*, etc. The 20th chapter deals with ten kinds of *rupakam* and their *angas*. The 21st chapter deals with different characteristics of the *ituvritta*, 5 *sandhis* like *mukha*, *prātmukha*, *garbha*, *vimarsha* and *nirvahana*, together with their *angas* and specific natures. The 22nd chapter deals with different kinds of *vrittis* like *bhārati*, *sāttvati*, *kaushiki*, *ārabhati*, etc. and their divisions. The 23rd chapter deals with *āhāryābhinaya*, its characteristics and divisions, etc. The 24th chapter deals with *sāmānyābhinaya* and its different *alamkāras*, gestures and postures, different mental preparations, 8 *nāyikās* like *vāsakasajjā*, *preshtābhātrikā*, etc. The 25th chapter deals with the external *upachāras*. The 26th chapter deals with *chotrābhinaya* i.e. the performances of different aspects of the day (morning, midday, evening), the three aspects of the sun, the moon, the seasons,

etc. The 27th chapter deals with different kinds of *siddhi* in different times. The 28th chapter deals with 4 kinds of musical instruments, like *tata* *avanaddha ghana* and *sushira*, the definition of *kitāpa*, the definition of *gāndhārva* music and its three main divisions, seven *svaras*, the *vādi samvādi*, *anuvādi* and *vivādi* tones *śrūtis* and their determination with the help of two *veenās* of equal size, *chala* and *achala* or *dhrūva murcchanās*, *tānas sādharānas* (*jāti* and *svara*), 7 *śuddha*+11 *vikṛita jātis* (=18 *jātirāgas*) and their characteristics ten essentials (*daśa lakṣaṇas*) and their definitions, 2 kinds of *anyatva* like *laṅghantā* and *abhyāsa*, 3 kinds of *mandragatī* (*aṁśapara*, *nyāsapara* and *apanyāsapara*) etc. The 29th chapter deals with the *jātis* or *jātirāgas* and their respective sentiments (*rasas*), 4 kinds of the *varṇālanikāras* like *prasannādi* *prasannānta* *prasannādyanta* and *prasannamādhyā* 4 kinds of *gītis* like *māgadhi* *ardhamāgadhi* *sambhāvitā* and *pruthulā* the characteristics of *vādya* and their divisions like *vistāra* *karana* *āviddha* and *vyañjana*, 4 kinds of *dhātus* of the *vādya* like *samghātaja*, *samavāyaja* *vistārāja* and *anuvandha* 10 kinds of *dhātus* as applicable to the *veenā* the *chitravṛitti* and the *dakṣhinaṇvṛitti* (of *vādya*), *veenās* like *chitrā* with 7 strings and *vipañchi* with 9 strings (the *chitrā* was used to be played with the help of the finger, and *vipañchi* with the plectrum (*kona*), the *valurgita*

and their characteristics like *áshrávana*, *ārambha*, *vakrapān*, etc. The 30th chapter deals with the *sushira* and the produced *svaras*. The 31st chapter deals with the topics of rhythm or *tāla* and tempo or *laya*, 3 *kalás* like *chitra*, *vártika* and *dakshina*, the *tālas* like *chatchatputa* and *cháchatputa*, etc. the *brahmagitis*, *vidári*, 3 kinds of *vivadha*, 7 kinds of *gitis* like *madraka*, etc., the conception of *vastu* of the *giti*, 2 kinds of *prakriti* like *kulaka* and *chedaka*, *muyukta* and *aniryukta padas*, the characteristics of the *brahmagitis* like *ric*, *gáthá*, *pānka*, etc. the characteristics of the *mátrás* of the *gitis* like *māgadhi*, etc. the dances, *tándava* and *lasya*, the *layas* like *samá*, *srotogatá* and *gopucchá*, etc. The 32nd chapter deals with 64 *dhruvās* and their characteristics, the definition of the term '*gándharva*', 3 kinds of *vritta* of the *dhruvās*, 5 kinds of *gána* like *práveshiki*, *ákshepiki*, *prásádiki*, etc. for the drama, 6 special *dhruvās* like *shirshaka*, *uddhata*, *anuvandha*, *vilambita*, *addita*, and *apakrishta*, the *grámarágas* like *madhyamagrāma*, *sádhárita*, *kaishika-madhyama*, *kaishika*, etc., the characteristic of the *veená*-player, merits and demerits of *natas* and *natís*, etc. The 33rd chapter deals with the origin of *avanaddha* type of musical instruments, their divisions and methods of playing. The 34th chapter deals with characteristic of *prakriti*. The 35th chapter deals with different parts, played by *natás* and *natís*. The 36th chapter, an

epilogue, deals with different Rishis, interested in the art and science of drama, etc.

Bharata has described mainly two *veenás*, *chitrá* and *vipañchi* and he has said,

Saptatantri bhavecchitrá

vipañchi nava tantriká |

Vipañchi kona vadyá syāt

chitrá changulivádanā|| NS 29 114

It has been said before that the *chitrá veená* possessed seven strings, and used to be played with the help of the fingers, whereas the *vipañchi* with nine strings used to be played with the plectrum or *kona*. Now from the mention of the *veená* with seven strings in the *Nāṭyaśāstra* it should not be taken that the *sapta tantri veená* came in vogue only during the time of Bharata or immediately before him. From the archaeological findings we know that it was prevalent even in the pre-Christian era. It will be interesting to learn that recently three sculptural representations of the *saptatantri-veená* have been excavated from the Buddhist Caves of Pitáلكhorá, carved in the Sātmálā range, known also as Chandora, on the northern fringe of Aurangábád District of Mahārāstra State. The Caves of the Pitáلكhorá lie 50 miles to the north-west of the Ajantá Caves and 23 miles to the north west of the Ellorá Caves. Though some descriptions of the Caves were previously given by John Wilson and later by Fergusson and

Burges, yet in more recent years, fresh light has been thrown upon these Pitálkhorá Caves by M G Dikshit. In 1941, Mr Dikshit discovered three portraits of the *saptatantri-veená* that were found engraved on stone slabs, excavated from the debris in the forecourt of the Cave No 4 of Pitálkhorá. It is said that the development of the rock-cut architecture of the Pitálkhorá started in the 2nd century B C, culminating in its final form in the 6th-7th century A D. So it is proved without any shadow of doubt that *veená* with seven strings (*saptatantri-veená*) was also prevalent in the pre-Christian era. It is necessary to note in this connection that from the fragmentary pieces of the sculptures of the three *saptatantri-veenás*, engraved in the Caves of Pitálkhorá it appears that they were played with the help of the plectrums. It has also been mentioned before that orchestra (*kutapa*) and group-singing (*gan'agiti* or *vrinda-gáyana*) were prevalent during the time of Bharata. Abhinavagupta has defined the word *kutapa* in the *Abhinavabháratí* as *ku* means *rangam*+*tapah* means *ujjvalayati* i.e. that which enlightens or enriches the theatrical stage, is known as *kutapa*. The *Aitareya-bráhmána* and the *Puspasutra*, the *prátishákhya* of the *Sāmaveda* have mentioned about the group-singing or *gana-giti*. The *kutapa* was specially used in the dramatic performances (*abhinaya*). Bharata has mentioned about three kinds of *kutapa*, and they were : (1)

a combination of four kinds of musical instruments like *bhānda* etc (2) a combination of four kinds of musical instruments like *veena*, *venu mridanga* etc., and (3) that was formed by a combination of different musicians and instrumentalists

Evolution of the Tuning-method (mārjanā)

We come across for the first time, the systematic method of tuning in Bharata's *Nāṭyaśāstra* in the 2nd century A.D, and from this it is evident that this method evolved in India undoubtedly before Bharata, and Bharata has only followed the tradition. This method of tuning of the musical instruments were known as *mārjanā*. This method used to be observed in the drums, known as the *pushkara*. In different rock-cut temples of India these drums are seen engraved. Three drums (*pushkaras*) are generally seen carved and among them two are horizontal and large and one is leaning and small. The small one is known as *āṅga*. Bharata has fully and nicely described about the methods of tuning in the *Nāṭyaśāstra* (vide the *Kāshī* edition, chapter XXXIII, and the *Kāvyamālā* edition, chapter XXXIV). He has said

Máyuri hyrdha mayuri tathá karmāravī punah|
Tisrastu marjana jñeyáh pushkakeshu

svaráshrayáh|| etc.

That is there were three kinds of tuning method (*mārjanā*) *máyuri*, *ardhamáyuri* and *karmāravī*. Among these methods, the *máyuri* used to be tuned

in the middle cleft (*madhyamagrāma*), the *ardhamáyuri*, in the first cleft (*shadjagrāma*) and the *karmáravī*, in the third cleft (*gándhāragrāma*), based on the *sádhārana*. The term '*sádhārana*' connotes the idea of an intermediate tone between two tones. The tones, to which the *pushkara* drums were tuned, were based on the microtones or *shruti-sádhārana*, and were also sustained and used in the tuning method. The remaining tones of the scale were shiftable or transferable. In the method of the *máyuri-márjanā*, the tone, *gándhāra* used to be tuned on the left *pushkara* (as there were three *pushkaras*), the tone, *shadja*, on the right, and the tone, *pañchama*, on the upper *pushkara*. In the *karmáravī-márjanā*, the tone, *rishabha* used to be tuned on the left *pushkara*, the *shadja* on the right, and the *pañchama* on the upper *pushkara*. The tone, *rishabha* which is the consonance or *samvādi* to these three tones and is related to the *rāgasvara* of the *jāti* (*játi-rāga*), used in the *márjanā* of the *ālīnga*.

Now, from this statement we find that in the *máyuri-márjanā*, the *pushkara* drums were tuned to the *shadja*, *madhyama* and *dharvata*, and in the *karmáravī-márjanā*, they were tuned to the tones, *rishabha*, *pañchama* and *mushāda*. In each of the processes of tuning, those three tones were considered as the primal ones of the *grāmas*. Some are of opinion that in the *máyuri-márjanā* of the middle cleft (*madhyamagrāma*), the positions of

the microtones and the tones were exactly the same as those prevailing in the modern standard pure scale (*śhuddha thāta*), *vilāvala* of the North Indian school of music and the Diatonic Majore scale of Europe. The *śhuddha thāta vilāvala* is no other than the *sādlihrana-grāma* as maintained by Shārangdeva of the *Sangita-Ratnākara* of the early 13th century A.D

In modern time, the method of tuning is generally worked out by the method of tempering two of the strings of the *tāmburā*, in mostly the tones *śhadjā* and *pañchama* or *śhadjā* and *madhyama*. The *śhadjā* being the drone or tonic, the tones, *rishabha* and *gāndhārā* are produced from the vibrations of the *śhadjā* of the middle base (*mudārā*) and *dhaivata* and *nishāda* from the vibrations of the *śhadjā* of the lower base (*udārā*), and the rest, *madhyama* is produced from the concordant tone *pañchama*. There prevail some different views regarding it but yet it should be remembered that the modern method of tuning is done always in the *śhadjagrāma* which is very ancient.

Nandikeshvara and His Works

Nandikeshvara or Nandi was also an authority on music and dance, and it has already been said that he created a new novel school (*sampradāya*), as Bharata of the *Nāṭyasāstra* fame did. He appeared sometime in the

2nd-3rd century A D Matanga has mentioned about him, in connection with the *murccchaná*, possessing twelve tones (*"dvádashasvara-murccchaná"*) in the *Bṛihaddeshi* Shárangdeva has also mentioned about him in some of the chapters of the *Sangita-Ratnákara*. It is said that Nandikeshvara composed a *Samhitá* (*Nandikeshvara-samhitá*, together with the *Avinaya-darpana*, the *Káushikávrutti* and the *Bharatárnaava* "Five works of Nandikeshvara", says Vásudeva Shástri, "find mention in our texts *Nandikeshvara-samhitá*, quoted by Simhabhupála in his commentary on *Sangita-Ratnákara*, is one *Bharatárnaava*, said to be consist of 4,000 *shlokas*, is the second. *Bharatárnaava-samgraha*, said to be an abridgement of the second, is the third *Guhesha-bharatárnaava*, being the version of *Bharatárnaava*, as redacted by Guha or Skanda, is the fourth * * It is possible that the contents of *Guhesha-bharatárnaava* are on the same lines as the ancient treatises on *Nátya* and *Nartana* in the Támil country, whose tradition of *Sangita* and *Nátya* goes far back into some millenniums. There is a Támil work, called '*Bharata-senápatiyam*', which, by its Sanskrit name, suggests that it may be a Támil version of a Sanskrit work solely created by Senápati or Skanda. There is a work in Támil, mentioned as an ancient work by the name *Pañcha-bharatam* which is ascribed to Nárada. It is just possible that Nárada, the authority on music, made a digest

of five redactions of works on *Nartana* and *Nāṭya* and called it *Pañcha-bharatam*.

But there lie different opinions whether Nandikeshvara of the *Nandikeshvara-saṃhitā* and Nandikeshvara of the *Abhinayadarpaṇa* the *Vṛtti* and the *Bharatārṇava* were one and the same person. MM Rāmakrishna Kavī Pandit Vasudeva Shāstrī and others have identified Nandikeshvara with Tandu, the inventor of the masculine and heroic dance-type, *tāṇḍava*. Vasudeva Shāstrī has said "In the treatise of Kohala, quoted by Kallināth in his commentary on the *Saṅgita Ratnākara*, an author by the name Bhatta Tandu is referred to as an authority. It is just possible that Tandu referred to here is no other than Nandikeshvara though the word Bhatta suggests that the author may be some Brāhmin of that name'. Like Bharata, Nandikeshvara introduced different kinds of dances, hand poses (*hastābhinaya* or *mudrā*) *chāris*, *maḥāchāris* etc. for the dramatic performances (*abhinaya*). Bharata has introduced five kinds of *dhṛuvāgītis* known as *prāveshikī*, *raśashkrāmikī*, *prāsādikī*, *ākshepikī* and *antarā* in the *abhinaya* for the characters entering at the beginning at the end, and in between the acts (vide the *Nāṭyasāstra*), and though Nandikeshvara did not mention them, yet, as has been said before, he defined and introduced *karanas*, *angahāras* etc. for the *āṅgikābhinaya*.

To give a short analysis of the celebrated work,

Bharatárnava, it can be said that it has been described in the *Bharatárnava-samgraha* that the *Bharatárnava* consists of 4000 stanzas. In the *Bharatárnava*, published from the Sarawati Mahal Library, Tánjore, we find three kinds of colophones (1) “*Nandikeshvara-virachite bharatárnave*”, (2) “*Nandikeshvara - virachite bharatárnave sumati-bodhake*”, and (3) “*Nandikeshvara-virachite bharatárnave párvatī-prayukta bharatachandrikáyám káthita nánártha hasta-prakaranam*” “The title-page calls the work ‘*Bharatárnavagranthah Nandikeshvara-virachitah*’ The first page, however, gives two names ‘*Bharatárnavah nandikeshvara-virachitah*’ and ‘*Guhesha-bharata-lakshmanam*’ It is clear that this work, though mainly consisting of the original *Bharatánava*, has been added to form other sources namely ‘*Guhesha-bharata-lakshmanam*’, ‘*Sumatibodhaka-bharatárnava*’ and ‘*Párvati-prayukta-bharatártha-chandriká*’ The chapters in the book deal with *padabhedas*, *sthánakas*, their uses, *sankara-hastas*, 108 *válas*, *cháris*, *angahāras*, *nánártha-hastas*, *shrunga-nátya*, *sapta-lásya* and *puspáñjali*”

Age of New Awakening

In the begining of the Christian era, we find some new trends of thought and creation in the field of Indian music, as many formalised regional or *desi* type of *gitis* and *rāgas* flourished side by

side of the *gāndharva* music, the nucleus of which is to be found in Nārada's *Nāradaśikshā* Bharata's *Nāṭyaśāstra* and Matanga's *Bṛhaddeshu*. The period covering the 1st 2nd century A.D. and 5th 7th century A.D. may be considered as the period of renaissance. From this time onwards i.e. upto 13th 14th century A.D., many regional tunes were included into the fold of classical music, so as to enrich the coffer of Indian music.

In the *Nāradaśikshā* of the 1st century A.D. we find discussions about both *vaidika* and *laukika* types of music. Nārada has discussed about the *svaramandala* composed of seven tones three *grāmas* like *shadja madhyama* and *gāndhāra*, twenty-one *murcchānds* and forty nine *tānas*, different methods of singing according to different Vedic recensions, ten kinds of quality of the *gītis* ('*dasha vidha gunavṛtti*') definitions of six or seven *grāmarāgas* like *shadjagrāma madhyama-grāma sādharita shādava pañchama kaushika* and *kaushika madhyama* which have also been depicted on the Kudumiamalai Rock inscriptions in South India, the tonality of seven tones of both *vaidika* and *gāndharva* types of music, descriptions of the *dāraṇ* and *gātra veenās* together with methods of their playing, etc. It has been said before that Nārada also dealt with five microtonal units (*shrutis*) like *diptā āyatā karunā mridu* and *madhyā* which were known as the *kārana* (cause) or *jāti-shrutis* during the time of Bharata.

Bharata has classified the twenty-two microtones (*shrutis*) on the basis of those above-mentioned causal microtones, as described by Nárada

Aryan and Non-Aryan Elements in Indian Music.

Four great kingdoms like Avanti, Koshalá, Vátśa and Magadha were recognised as the Hindu provinces or *janapadas* in ancient India, and the people, inhabiting them, were considered to be highly civilized and art-loving Eastern nations. Many other semi-civilized aboriginal tribes like Shabara, Pulinda, Kámboja, Kíráta, Valhika, Drāvida, Anga, Vanga, Kalinga and others were in existence with their distinct cultures and arts. The Aryans incorporated many of the tunes of the non-Aryans with new names and techniques, and this intermixture between the Aryan and the non-Aryan music became possible owing to the policy of absorption of ideas and ideals and the system of inter-marriage, prevailing between the two. During the time of Bimbisára (545 B C), Gándhāra, a province in the North-West of India, was very famous for its art of music. It is said that the Gandharvas were the settlers in that region. They were a semi-divine people, considered as adepts in arts of singing and dancing. The type of music, prevalent among them, was known as the '*gándharvam*', as described by Muní Bharata, in the *Nátyasāstra* in the second century A D. Some are of opinion that as the Gandharvas were the immigrants from Greece,

their music evolved on the ideal of the music of the Greeks. But it is a mere conjecture. Most of the historians are of opinion that as the artists of the Gándhara school of art had their hands of the Greeks and hearts of the Indians, so the *gándharva* type of music was also Indian in origin and spirit. And even the Persian and Macedonian invasions of the North West Province of India did never influence the *gándharva* music.

CHAPTER VIII

The Age of Renaissance:

The 2nd century A D is a memorable period, as Muni Bharata compiled his encyclopaedic work, *Nātyasāstra* or the science of dramaturgy during this period. It can also be called the age of the *Nātyasāstra*. Tradition says that Bharata collected most of the valuable materials of the *Nātyasāstra* from the works of his venerable predecessor, Brahmá or Brahmábharata, and so, as has already been said before that his book was known as the '*samgraha-grantha*', meaning 'the book of collection'. It is said that Brahmá or Brahmábharata composed the book, *Brahma-bharatam*, containing science and art of drama, together with the laws and formulas of the *gāndharva* music. Sometimes it is believed that the author Brahmá was no other than the prime-creator of the universe, known as Brahma-kamalaja Prajapati. He is also known by the name of 'Druhina'. But great controversy rages round this belief. In fact, Bharata compiled the *Nātyasāstra*, collecting most of the materials from the *Nātyasāstra*, compiled by Brahmá or Brahmábharata. Brahmábharata was sometimes known as Adi-bharata or Vriddha-bharata. In fact, '*bharata*' was the surname of a person. The term Bharata also signifies a *nata* or player. According to Abhinavagupta, Bharata was also indebted to

Sadasiva, another playwright of the pre-Christian era.

It has already been said before that the 28th to 36th chapters of the *Nāṭyaśāstra* have mainly been devoted to the discussions on music in relation to drama. We find eleven more mixed *jātis* (*jāti-rāgas*) in Bharata's time, and they have been scientifically defined and determined with the help of ten essentials like *graha* *amsha*, *tāra* *mandra* *nyāsa* *upanyāsa* *alpatva* *vahutva* *shādava* and *audava*. The eighteen *jātis* or *jāti-rāgas* were at that time practised with *murcchanās* *tānas* *lakshanas* *rasas* and *bhāvas* and those eighteen *jāti-rāgas* were *shādja* *ārsabhi* *gāndhāri* *madhyamā* *pañchamī*, *dhaivātī* and *nishāda* or *nishādavātī* (=pure or *suddha*) + *shadjodichyavātī* *shadjokaishikī* *shadjomadhyamā* *raktagāndhāri* *gāndhārodichyavā* *madhyamodichyavā* *gāndhāra-pañchamī*, *āndhrī* *nandayantī* *karmāravī* and *kaishikī* (—mixed or *vikṛita*)

Bharata has determined two kinds of common tones, which were known as '*sādhārana*'. Those two common tones were the *svara-sādhārana* and the *jāti-sādhārana* as one was concerned with the tone or *svara* and the other with the melody or *rāga*. The *svara-sādhāranas* were the tones like *kākalī* (*nishāda*) and *antara* (*gāndhāra*). The *jāti-sādhārana* was essentially known by one of the tones in a *grāma* or basic scale "*eka-grāmāṅgshānām*", and thus we get the tone *shādja* as *shādja*-

sádhárana (*jāti-sádhárana*) in the *shadjagrāma*, and the tone, *madhyama* as *madhyama-sádhárana* (*jāti-sádhárana*) in the *madhyamagrāma*

Again the *alamkāras* like *prasanna*, *prasannānta*, *prasannamadhya* and *prasannādhyanta*, and *varnas* like *árohi*, *avarohi*, *sthāyi* and *sañchāri*, etc were in use in music. The *gītis* like *māgadhi*, *ardhamāgadhi*, *sambhāvitā* and *prithulā*, *dhātus* (for *vādya*) like *vistāra*, *karana*, *āviddha* and *vañjana*, and their varieties; *prakritis* like *kulaka* and *cchedaka*, *vrittis* (of the *gītis*) like *chitra* and *dakshina* were in use in the songs. The *veenās* like *chitrā* (with seven strings) and *vipañchi* (with nine strings), *kalās*, *yatis*, *tālas*, the seven *gītis* like *adraka*, *aparānta*, etc *vastu*, *prabandhas* like *niryukta* (*nivaddha*) and *aniryukta* (*anvaddha*), the *brahmagītis* like *kapāla*, *kambala*, etc *shiva-stutis*, the dances like *tāndava* and *lāsya*, the *grāmarāgas* like *madhyamagrāma*, *sádhārīta*, etc. were also prevalent.

Now, it can be asked as to what was the true significance of the term '*jāti*'. It has already been said that *jātis* were the prime-source (*yoni*) of all kinds of *rāgas* of the post-*jātirāga*. The term '*jāti*' was used to denote the universal (*sāmānya*) like the *bráhmaṇa-jāti*, *kshatriya-jāti*, etc. As hundreds and thousands of men and women used to be signalized by a particular *jāti* or race, so all kinds of *rāgas* came to be known by the term '*jāti*' and such was the considered opinions of Bharata,

his followers and commentators. The *jāti* was really the mother *rāgas* the prime-source, and all the *rāgas* that evolved later were her offsprings as it were.

Again Bharata has determined 64 classical *jātagānas* (songs), known as the *dhruvās*. These 64 *dhruvās* were like the musical settings of the drama, and contained five parts *prāveshikī* (entrance), *naishikrānikī* (exit) and three others occurring during the personation of the characters on the stage. These *gītis* or songs "were also of significance as giving an idea to the audience of the whole context, place, person, etc. of a particular scene, as in Bharata's idealistic theatre scenic trappings or elaborate stage directions were dispensed with. The *dhruvās* were sung along with 4 kinds of *kutapa* or orchestra, composed of drums, flutes and string instruments like *veenā*.

It has already been said that Bharata has formulated the theory of twenty-two microtones (*shrutis*) and tonal bases (*svarasthānas*), on the basis of Nārada's five *jāti shrutis* distributing them in seven notes as 4, 2, 3, 4, 4, 3, 2. He has also defined the secret of consonance (*svara-samvāda*) between the notes, *śhādja* and *madhyama*, and *śhādja* and *pañchama*. In short, Bharata has expounded the theory art and science of Indian music in a very methodical way for the purpose of drama.

CHAPTER IX

Culture of Music in the Gupta and Maurya Periods:

The Gupta and Maurya periods (32 B C 600 A D) can be considered as the golden age of Indian culture. These two periods were not only glorious for their classical Sanskrit literature, art and architecture, but also for fine arts like music and dance, specially for the art of painting and sculpture, which attained high watermark of glory. The fine fresco-paintings of the Ajantá Caves are the products of this age. The Licchavi, Saka and Kushána dynasties were very advanced in culture at the time, and it is most probable that Indian culture was greatly influenced by them. That Maháráj Samudragupta was a noted musician, is evidenced from his *veená*-playing posture, depicted on his coins. He was well-versed in the art of music as well as a great patron of Indian classical music and dance, and this fact is proved by the Allahabad Inscription, now adorning the Lucknow Museum. Regarding this inscription, J. N. Samáddár has written in the *Glories of Magadha* (1924) 'I will also refer to the very curious piece of sculpture an inscribed stone-horse of this great hero, 'who by his sharp and polished intellect and choral skill and musical accomplishments established his title of 'King of Poets', by

various poetical compositions that were fit to be the means of subsistence of learned people" It is said that Samudragupta inherited the art of music from his mother's side, as his mother Mahārānī Kumāra Devī was well-versed in the art and science of music. Kumāra Devī came from the Licchavi clan, which was noted for their culture of art and letters. The Sakas or Scythians were also art loving nations and their national tune, *shaka* was incorporated into the stock of Indian classical music. The Pahlavas (Parthians) had also interest in music.

We also get copious references of culture of classical type of music, as sanctioned by Bharata's *Nāṭyaśāstra* from the classical Sanskrit literature of that time. Kālidāsa, Bhavabhūti, Śrī Harsha, Bāṇabhaṭṭa, Śhṛudraka, Viśhnu śharmā, Māgha, Bhāravi and others have described more or less about the arts of music and dance, in connection with their dramas, fables and moral tales. In Kālidāsa's works (1st century B.C. 100 or 450 A.D ?), we find mention of the word 'sangaṭa' which meant a combination of the art of singing, dancing and drumming. He has dealt with the subjects like *murcchanās* of the three *grāmas* and specially with those of the *gāndhāragrāma* (vide *Meghadūtam*, *uttaramegha*), the practice of which had already become obsolete at that time. The *prabandha-gitis* (*geya*) like *mangala charchari* (*chāñchara*),

jambhaliká, *dvipadiká* etc, musical instruments like *vallakí* (*veená*), *venu*, *mridanga*, etc. have also been mentioned by him. In his *Meghadūtam*, Kálidása has made reference to dance in the temple of Mahákáli at Ujjaini, by way of a request to the cloud to visit (Ujjaini). He has also referred to the daily evening dance, performed by Siva-Pashupati in the same book. In the *Málavikágnimitram*, Kálidása has given reference to Siva's *nātya*. "Kálidása ascribes through Ganadása, one of the royal dance-masters, to the *Ardhanārīnātesvara* form of Siva or Rudra, the two-fold dance, continued by Siva in this particular form of his, half the body representing Umá or Párvatī." The two-fold dance is evidently '*tándava*' and '*lāsya*'.

It is said that Málaviká used to perform her songs and dances, accompanied by *mridanga* or *muraja*, and they were surcharged with aesthetic sentiments. "Ganadása, the dance-master of Málaviká, informs us", says Prof. Ghurye, "that Málaviká was very quick of understanding and dexterous in practice of expressive movement (*bhāvīkam*)". Prof. Ghurye has further informed us that Málaviká was expert in the representative gestures and postures of the five limbs, known as *pañchángābhīnaya*. This type of *abhinaya*, with five limbs, has been sanctioned by Bharata of the *Nātyasāstra* fame. Prof. Ghurye further says: It appears that in Vidarbha, of which dominion

Málaviká was a princess, not only the princesses but also the female attendants (vide *Málavikāgninutram* V 9 19-20) of the royal household, were versed in 'sāngita' which, in accordance with usual usage must be interpreted to mean the complex of the three arts of dance, song and music.

In the *Vikramorvaśhī*, Kālidāsa has dealt with the technical aspects of music and dance. Through the medium of Chitrālekḥā, a friend of Urvashī and Sahajanyā, he has described the techniques of dances like *dvīpadikā jambhālikā khandadhārā, charcharī bhūmakā, valāntikā*. From all those references, we know that Kālidāsa himself possessed a fair knowledge of dance and music, and it is also a fact that during his time, the arts of dance, drama and music were cultured and fully appreciated by the people of the society. Now it can be asked what was the real forms of those classical dances. The dance, *khandadhārā* was one variety of *dvīpadī* or *dvīpadikā*. Similarly it has been said that *jambhālikā* was also another type of the *dvīpadikā*. From these we come to know that the dance type *dvīpadikā* was the main or basic dance, and many other dances like *khandadhārā jambhālikā* etc. evolved from it. A kind of song was also known as *dvīpadikā*. Similarly there was a dance-type named *khandakā* or *khandikā* which had no connection with the dance-type, *khandadhārā*.

Regarding *dvīpadikā*, we further notice in Shri-Harsha's *Ratnāvalī* that it has been referred to as *dvīpadī*. The commentator of the *Ratnāvalī* has quoted a passage from Bharata's *Nāṭyasāstra*, which "gives at least four varieties of *dvīpadī* or *dvīpadikā*, out of which *khaṇḍa* is one, but later, he speaks of *jambhālikā* also as sub-variety. Mr Rāmakrishna Kavī has mentioned about it in his *Bharatakosha*, where he has given the description of *dvīpadī* and not of *dvīpadikā*. Again we find a reference, where *dvīpadī* or *dvīpadikā* used to be danced as an alternate or as a variety of the *charcharī* dance.

The dance, *charcharī* was not also connected with the song, *charcharī*, consisted of three or four lines. To quote Prof. Ghurye, it can be mentioned in this connection: "When the distracted hero enters the stage, a new *dvīpadikā* or a complete song in Prākṛit is sung behind the curtain. After the recital of one Sanskrit verse by the king, the *dvīpadikā* is sung again. Similarly, once more the sequence is repeated. Thereafter the king recites one verse at the end of which the stage direction reads 'now is the *charcharī*' * * * The stage-direction thereafter reads 'so dancing', which means quite clearly that the hero-king actually enacted the dance referred to in the *charcharī*, sung immediately before * * *. At this point the stage-direction contemplates the recital of the *charcharī* and at its end *bhinnakā*. The *bhinnakā*, according to the

commentator, is a particular musical mode (*rāga*)” In fact, the *charchari* or *charcharikā* was a female dance, a kind of *lāsya*. Both Vema-Bhnpāla (about 1400 A.D.) of Andhra and Rānā Kumbha of Mewār have mentioned about it as a *nṛitya* or dance, though they have differences of opinion about its application, as the former holds that the dance, *charchari* was applied only in the prime-sentiment, *śhrīngāra* and the latter, in any of the *rasa rāga* and *tāla*. Again the *charchari* (= *chārīchāra*) was a *prabandha* type of song, and it has been described in the *prabandha* chapter of Shārangdeva’s *Sangita-Ratnākara*. It should be remembered that the *prabandha charchari* had no connection with the *charchari nṛitya*. Kālidasa has also mentioned about the dance types like *khuraka kutīlīka galitaka* etc. (vide author’s *Bhāratiya Sangeeter Itihāsa*, Vol II, pp 409-412.)

From Shudraka’s *Mṛicchakatika* we also come to know that the people of his time were conscious of the beauty and grandeur of Indian music and dance. Pandit Vishnu-sharmā has described about music in the form of a fable of a donkey and a jackel in his *Pañchatantram*. His description about music is no other than a representation of the art and science of *śhāstric* classical music of his time. He has mentioned about seven notes (*laukika*) three *grāmas* twenty-one *murcchanās* forty nine *tānas* three *mātrās* (short, middle and long) three *layas* thirty six *rāgas* nine *rasas*

(aesthetic sentiments), forty *bhāvas* (emotive feelings), hundred and eighty-five *gītāṅgas*, etc. Bānabhatta has also described about music in his *Kādamvari*.

In Shri-Harsa's *Ratnāvalī-nāṭaka*, we also get ample evidence of classical dances, which are again mentioned in Dāmodaragupta's *Kuttimmatam*. G S Ghurye, while giving examples of dance-types, as described in Dāmodaragupta's book, has said: "The most significant information that Dāmodaragupta gives to us is that the dance-expert who met the Berar Prince in the temple of Kāsivisvanāth at Banaras, was well-versed in setting the drama *Ratnāvalī* to music and dance, and that his troupe of dancers at Banaras has so far mastered and presented it to the public as to enable the dance-master to earn a competence. The leading figure in his troupe was the dancer, Mañjari. And he requested the Berar Prince, who had shown uncommon interest in the vicissitudes of the dance-master's life, to see at least the first Act of *Ratnāvalī*, enacted by Mañjari and the other members of the troupe." Now, from the detailed descriptions of Harsa's *Ratnāvalī*, Dāmodaragupta's *Kuttimmatam* we get also copious references to dance, music, stage and dramatic as well as dancing costumes.

CHAPTER X

Indian Music in the post-Bharata Period

The names of the post-Bharata musicologists like Kohala, Dattila, Durgashakti, Yashtika, Shārdula, Svāti, Vayu, Vishvāvasu, Nandikeshvara, Matanga, Mātrigupta and others are worth mentioning in connection of history of Indian music. All these savants added numerous materials for the onward progress of Indian music and thus paved the path for writing a history of music. To mention about them, it can be said

(1) It is said that Kohala compiled the work *Sangitamernu* in dialogue form. It is in *anustupa* verses. Its first part deals with drama and dance, and the latter part, with music. Dr Rāghavan has said "The name of Kohala is as great in the history of drama and dramaturgy as it is in that of music. The *Sangitamernu* must be a very voluminous and valuable work. In dramaturgy and rhetoric, Kohala is always quoted even by later writers as the writer who first introduced the *upa-rupakas* minor types of dramas, *totaka* *sattaka* etc.' There are also some books, which are ascribed to Kohala, and they are *Kohaliya-abhinaya-shāstra* *Kohala-rahasya* etc.

(2) Dattila seems to be contemporary of or a little later than Bharata of the *Nāṭyaśāstra* fame. Dattila followed the path of Bharata in com-

piling his work, *Dattilam*. Dattila discussed about music that are mostly applicable to drama, and not only Dattila but Bharata and all the post-Bharata poetics have also described about dance and music in connection with drama. Dattila described about 18 *jātis* or *jātirāgas* (seven pure or *śuddha* and eleven mixed or *vikṛita*), different *mūcchanās*, sixty-six *tānas*, ten essentials or *dasalakshanas* of the *rāgas*, different rhythms (*tālas*), different tempi (*layas*), *yātis*, *prakaranas* and classical *prabandha-gītis* like *madraka*, *aparāntaka* etc like Bharata. He also mentioned about the names of some ancient musicologists like Kohala, Nārada (of the *Śikshā*), Viśhvākhila and others.

(3) Shārdūla was an ancient musicologist, and his name has been mentioned by Kohala in the *Sangitamēru*. Matanga (5th-7th century A D), Shārangdeva (early 13th century A D) and others have mentioned about his name in their respective works, *Bṛhaddeshi*, *Sangita-Ratnākara*, etc.

(4) Yāshtika was also an ancient authority on drama and music. It is said that he wrote the book *Sarvāgama-saṃhitā*, which dealt about dance, drama and music. Yāshtika has been quoted by Matanga, Shārangdeva and others.

(5) Durgāshakti has been quoted by Matanga, while discussing about the *rāga-gītis* and other topics on music. Durgāshakti was an authority on drama and music, and he has also been mentioned by Shārangdeva for several times.

(6) Vishvákṣhila has been quoted by Dattila, Matanga, Abhinavagupta and others as one of the ancient musicologists

(7) Visvávasu was a Gandharva, and his name has been mentioned by Matanga Sharangdeva Sindhbhupala and others along with the name of Tumburu

(8) Svāti has been mentioned by Bharata in the *Nāṭyaśāstra*, in connection with *blāṇḍa vādyā* as a *Rishi*. Some are of opinion that Svāti was a mythical person. But Shārangdeva has quoted him several times as an authority on music. According to Abhinavagupta, Svāti was the inventor of the drum *mushikara* which has been mentioned and described by Bharata in the *Nāṭyaśāstra* in connection with three kinds of *māṇḍana* or tuning process

(9) Utpaladeva has been mentioned by Abhinavagupta in the *jātyādhivādyā* i.e. in the chapter on *jāti*. It is said that he was the *Paramahansa* of Abhinavagupta

(10) Kirtidhara has been mentioned by Shārangdeva in his *Sanqita Ratnākara* as one of the commentators of Bharata's *Nāṭyaśāstra*

(11) It is said that Lollata was one of the commentators of the *Nāṭyaśāstra* like Sunakṛ. He discussed about dance and music. He seemed to have been flourished in about 9th century A.D. It is said that Udbhata was also an earlier commenta

tor than Saunaka. Udbhata was the court-poet of King Jayápida of Káshmere in 778-813 A D

(12) Nandikeshvara seemed to have been flourished between 3rd-5th century A D He was a great authority on music, dance and drama like Bharata of the *Nátyasástra* fame He has been quoted by Matanga in the *Brihaddeshi* as one of the authorities on drama and music "*Nandikeshvarena'pi uktam,*" etc From it, it is understood that Nandikeshvara was senior to Matanga, who flourished in the 5th-7th century A D After Matanga, Shárangdeva and his commentators, Simhabhupála and Kallináth and even Rájá-Raghunāth Náyaka of Tánjore of the 17th century A D have regarded Nandikeshvara as an authority on music and dance It is said that Nandikeshvara formulated a separate school of drama and music like Bharata He composed a masterly treatise *Nandikeshvara-samhitá*, which is now extremely rare Some are of opinion that he also composed the book on gestures and postures, together with different hand-poses (*mudrás*), applicable to the science and art of drama and dance It is said that the *Abhinayadarpana* is an abridged form of the great work *Bharatárnava*, containing 4,000 *shlokas* But there lies a controversy whether the author of the *Nandikesvara-samhitá* and that of the *Abhinayadarpana*, was one and the same person

Nandikeshvara's *Bharatárnava* has been published from the Saraswatí Mahal Library.

Tánjore, under the editorship of K. Vásudeva Shástri. In the introduction, Shástriji has said that Nandikeshvara was otherwise known as Tandu, who was the first disciple of Paramasiva. "Nandikeshvara's treatise is naturally the first five works of Nandikeshvara find mention in our texts *Nandikeshvara-samlutá* quoted by Simhābhupála in his commentary on the *Sangita Ratnákara* is one. The *Bharatárñava* said to consist of 4 000 *shlokas* is the second *Bharatárñava-samgraha* said to be an abridgement of the second, is the third *Guhesa-bharatárñava* being the version of *Bharatárñava* as redacted by Guha or Skanda is the fourth." In the treatise of Kohala, quoted by Kallināth in his commentary on the *Sangita Ratnákara* an author by the name Bhatta-Tandu is referred to as an authority and it is possible that Tandu, referred to here, is no other than Nandikeshvara. There is an allusion that Siva or Paramasiva ordered Tandu alias Nandikeshvara to teach Bharata the elements of his own dance, and the dance, taught by Tandu was known as *tándava*. From this allusion it is understood that Nandikeshvara was a contemporary of Bharata of the *Nátyasāstra*. But this allusion requires to be sanctioned by history and reason.

(13) Matanga is sometimes known as Matangabharata, being included under the category of Pañchabharata. Matanga flourished in the 5th 7th century A.D. and brought a renaissance in

the field of Indian music. He composed the book *Bṛhaddeshī*, which means the great collection of formalised *deśī*, or regional songs with tunes (*bṛihat+deśī*). Many of the formalised regional tunes (melodies) and songs (*gītis*) were named after different regions and tribes. The seven *gītis* like *śuddha*, *bhinnā* or *bhinnakā*, *gaudikā* or *gaudī*, *rāga śādhāraṇa* or *śādhārana*, *bhāshā* and *vibhāshā* were known by their respective *rāgas*, and so they were known as the *rāga-gītis*. Matanga quoted the reference of Yāshtika, and said that, according to Yāshtika, *rāga-gītis* were five, and they were *śuddhā*, *bhinnā*, *veśharā*, *gaudī* and *śādhārta*. Numerous *gītis* originated from them. Matanga included them under the category of classical music and determined them by the ten essentials (*dasalakṣaṇa*).

During Matanga's time, the word '*rāgas*' for tune or melody was properly defined in its true significance, as Matanga said: "*rāga-mārgasya yad rūpam yannoktam bharatādibhiḥ, nirūpyate tadasmābhīr-lakṣhya-lakṣaṇa-samyuktam*" (Sl 279), i.e. 'the definition of a *rāga*, which was not determined by Bharata, Kōhala, Dattila and other ancient authors, is now defined by us in its true significance'. From this it is understood that the credit of defining a *rāga* does not only go to Matanga alone, but also to his contemporaries. Some of the foreign tunes i.e. *rāgas* like *turuskatodī*, *todī*, *śaka*, *śaka-tīlaka*, *khamāch* or *khamāj*,

bhasmāna pañchama or *hārmāna-pañchama* *botta*, etc. were included in the Indian classical stock. The names '*turuska*' and *shaka* have been used for Turkey and Scythia and the name *botta*' for *bhotadesa* (Tibet, Sikkim and their adjacent places) Similarly the formalised *desi rāgas* like *mālava saindhavi sarashtri savari* or *sāveri arāvidi pulindikā, gauda* or *gaudi sālavāhānikā, āndhri gurjari dāksinātya mahārāshtri, bhairava, bhairavi āhiri* etc. were the regional and tribal tunes and they were allotted a place of great honour in the domain of *śāstric* classical music. Some of the *rāgas* were named after seasons, deities, etc.

Matanga defined most of the *rāgas*, and systematically enumerated them in the *Brhaddeshi*. He described about the characteristics of *jātirāga, grāmarāga bhāshārāga* etc. He did further mention about different kinds of *prabandhas* and other materials, essential to music (*gītis*)

(14) Mātrigupta lived probably during 607-647 A.D., in the reign of King Harsa. Shārangdeva has mentioned about him as one of the authorities on music.

(15) An unknown author composed the *Nāṭyālochanā* sometimes between 800-1000 A.D. It is a comprehensive treatise on drama and some portions of it have been devoted to music. The *rāgas* have been divided in it into pure (*śuddha*) impure (*sālanka*) and mixed (*sandhi* or *samkīrṇa*).

It deals with about fortyfour *rāgas*, of which 8 *rāgas* are pure, 10 are impure and 22 are mixed

(16) Utpaladeva was a musicologist, and he has been mentioned by Abhinavagupta in the commentary, *Abhinavabhāratī*. Dr Rāghavan is of opinion "But we can surely rely on the *prashusya's* evidence and take Utpaladeva as an early writer on *Sangita*. Abhinava quotes him four times in his *Abhinavabhāratī*". It is said that Utpaladeva wrote his book on music in the *anustubha* metre. He flourished probably at the end of the 10th and the beginning of the 11th century A D.

(17) Abhinavagupta wrote the commentary (*Bharatabhāṣyam*) on the *Nāṭyasāstra*, namely *Abhinavabhāratī*. It was probably written in 1930 A D. He was also a noted philosopher. Some are of opinion that Abhinavagupta of the Tāntric faith and Abhinavagupta as the commentator of the *Nāṭyasāstra* were not one and the same person. However Abhinavagupta elaborately dealt with the problems of drama, dance and music, as have been described and explained in Bharata's *Nāṭyasāstra*. He very often referred to Kohala as an ancient authority both in *nāṭyādhikāra* and *geyādhikāra*. He mentioned the names of many other ancient musicologists in support of his views and arguments.

(18) It is said that Mammatāchārya wrote the *Sangita-ratnamālā* sometime in the 11th century A D. He classified the *rāgas* in the genus-

species (*janya-janaka*) method. The principal *rāgas*, according to him, are *karnāta nata*, *mallāra*, *desākha*, *mālava*, *vasanta*, etc. Mammata differed from Pārshadeva as regards the relation between *bhairava* and *bhairavi* because according to him, *bhairavi* is a subordinate *rāga* or *rāgini* of *vasanta* whereas, according to Pārshadeva, *bhairavi* is the principal *rāgini* of the *rāga bhairava*. Mammata described the *rāgas* and most of the music materials that were current in the 10th-11th century A.D., and he undoubtedly followed the method of Bharata, Matanga and other contemporary musicologists in this respect.

(19) Pārshvadeva was a Jain musicologist. He followed Matanga and Bharata in depicting the forms and characteristics of the *rāgas*, *prabandhas* and other music materials. He flourished probably in the 9th-11th century A.D. He divided his book *Saṅgītasamayasāra* into nine chapters. In the first chapter he dealt with the evolution of the causal sound or *nāda* different manifestations of the causal sound and their bases in the human body, the characteristics of the songs or *gītis* and their differences, the problems of *ālāpa* and *ālāpti varṇas* and different *alamkāras*. In the second chapter, he defined the differences of *ālāpti*, *sthāya* or musical phrases, their meaning and characteristics. In the third chapter, he explained about the melodies (*rāgas*), tones (*svaras*) and their arrangements, *kriyāṅga* and

upāṅga rāgas, and definitions of various *rāgas* like *madhyamādi*, *todi*, *vasanta*, *bhairava*, *bhairavi*, varieties of *varāti*, varieties of *gauda* and *gurjari*, etc. In the fourth chapter, he defined the *prabandhas* like *dhenki*, *lambaka*, *rāsaka* *ekatālī*, etc. together with eleven kinds of *dhrupā*, and the process of the *gītis* (*gānakrama*). In the fifth chapter, he mentioned about *vādya* and different positions of the hands. In the sixth chapter, he described about the nature of drama. In the seventh chapter, he dealt with the problem of rhythm or *tāla*, in the eighth chapter, with the definitions and determinations of the *vādya*, and in the ninth or last chapter, with the characteristics of *tāla* like *prastāva*, *druta-samkhyā*, *laghu-samkhyā*, *nastam*, *uddistam*, etc. In the *prabandha* chapter, Pārshvadeva defined the nature of the *dhrupā-prabandha*, which are still known as *dhrupāpada* or *dhrupad*.

(20) King Nānyadeva, also known as Nānyabhūpāla, was supposed to be the prince of a later branch of the Rāstrakuta or Karnātaka dynasty in Mithilā between 1097-1133 A.D. His capital was at Simrampur (modern Simraon), situated on the border of Nepāl. He wrote a commentary on Bharata's *Nāṭyasāstra*, which is known as the *Sarasvatī-hridayāṅkārā* (commonly known as the *Bharatabhāṣyam*). He followed Bharata as well as differed much from him. While explaining different materials and problems

of *gītis*, *rāgas* *prabandhas*, etc., he described about the *jātis* or *jātirāgas* *grāmarāgas* and other subordinate *rāgas* depicted in Matanga's *Brihaddeshi*. He elaborately dealt with the forms and characteristics of the *rāgas* both *gāndharva* and *desi*. Prof O. C. Gangoly has said that Nānyadeva derived most of his materials from Nārada of the *Shukshā Yāshtika* Kāsyapa and Matanga. The *mukhya-rāgas* have played a prominent part in his discussions on the *rāgas* because, he said that 'they possess extremely soothing qualities'. He used a new term '*svarākhyā-rāgas*' i.e. the melodies which took the names, according to the initial letter of the tones, such as *shādji*, *ārsabhi*, *gāndhāri*, etc. A similar term has been used in *desākhyā-rāgas* i.e. melodies which borrowed their names from the countries, provinces or regions of their origins. They are five in number, and are classed as *uparāga* *dākshinātya*, *saurāstri*, *gurjari*, *bāngālī* and *saindhavi*. We have come across some new names of the *rāgas* like *stambha-patrikā* and *tumburupriyā* in his commentary. An interesting information has been cited by the author as to the authorship of the well-known *rāga revagupta*. It is said that a person, called Samgrāmagupta was the inventor of this melody (vide Prof Gangoly *Rāgas and Rāginis* pp 30-31).

—Nānyadeva dealt with the *rāga-gītis* like *shuddhā*, *bhinnā gauda*, *vesharā* and *sādhārana*

etc., as have been described in Matanga's *Bṛihad-deshi*. He mentioned about 8 principal *bhāshā rāgas*, 10 *vibhāshā rāgas* and different *antara-bhāshā-rāgas* and *kṛiyāṅga-rāgas*. Some of the peculiar names of *rāgas*, as mentioned by Nānya-deva, are *protakhya*, *bhasali mādhuri*, *sālavāham*, *kumudakṛiti*, *hanukṛiti*, *śivakṛiti*, *nāmakṛiti*, *tri-netrakṛiti*, *bhāvakṛiti* etc.

(21) Someshvara was an authority on science of drama and music. Śāradātanaya mentioned about him, along with King Bhoja of Dhāra in the *Bhāvaprakāśhan*. Pārshvadeva also mentioned about him, along with Dattila ("Someshvara - Dattila-prabhṛitibhūstāla - svarupam purā proktam") in the *Sangitasamayāsāra* (vide chapt IX). Someshvara was also recognised as the promulgator of a separate school (*sampradāya*) of music. But there is a controversy as to who was the real authority on music of two Someshvaras. We know that of the two Someshvaras, (1) one was the Chālukya King, Someshvara III, who composed the encyclopaedic work, *Mānosollāsa* or *Abhūlāsāsārtha-chintāmani*, and (2) the other, known as the author of the work, *Sangita-Ratnāvalī*. It seems that Someshvara, the Chālukya King and the author of the *Mānosollāsa* has been profusely quoted by most of the authors on music. Someshvara lived in the 12th century A D.

Someshvara dealt with the systems of *mārga* and *desi* music, as described in Matānga's *Bṛhaddeshi*. But still he dealt with numbers and names of *rāgas* current in his time, in a different way. He said that five *śuddha rāgas* were in practice in his time, and they were *śuddha-shādava*, *śuddha-pañchama*, *śuddha-sādharita*, *śuddha-kaishika-madhyama* and *śuddha kaishika*. But it should be remembered that Nārada of the *Shikshā* Matanga and other ancient musicologists described them as the *grāmarāgas* and their numbers were six or seven. The names of the seven *grāmarāgas* are still evident from the Kudumāmālāi Rock Inscription of South India. However Someshvara also mentioned about five *bhīma-rāgas* and they were *tāna kaishika*, *madhyama*, *pañchama kaishika* and *shādava*. Besides, he described the varieties of the rest of the *rāgagitis*. In his list of the *rāgas*, we get the names of *botta* of the *bhotadesa*, *takka narta shaka*, *gāndhāra pañchama*, *soma*, *harshapuri*, *saveri*, *karnāta bāngāla*, etc. and different varieties of the *varātī*, *kṛitī* or *kṛī*, *todī*, etc. Well has it been said by Prof. O. C. Gāngoly, "This is an interesting list and helps us to realise that many of the melodies has come into existence of a century before Shārangdeva wrote his treatise. * * The original form of the name, *velā-ulli*, apparently an aboriginal melody, later sanskritized into *velāvali*, also deserves notice". It is also inter-

esting to note that the name *velá-ulli* or *velá-uli* is found in most of the ancient Bengali literature

(22) Sáradátanaya, who composed the work on dramaturgy (*nátaka*) and aesthetic sentiments (*rasa*), known as the *Bhāvaprakāshan*, belonged to the 1175-1250 A D. In the 7th chapter of the book, he discussed about music, and elaborately dealt with the problem of the causal sound (*nāda*), the fountain-head of music. He mentioned in his book about an earlier work, *Shāradyā*, while discussing about music “*mayāpi shāradyā-khya prabandhe sussthu darshitam*”

In connection with Sáradátanaya's *Bhāva-prakāshan*, Dr V Rāghavan has said that Sáradátanaya “describes three types of theatres in the palace of the King, each for the presenting of a different kind of dance. At the beginning of his work he says that he wrote the book on seeing thirty different kinds of dramas, presented by one Divākara, from whom he learnt the *Nātyaveda*”. Further he has stated “He (Sáradátanaya) assigns to the circular theatre only the *chitra* variety of the *mishra* dance, i.e. the style in which both *mārga* and *desi* are mixed. * * Here (in the circular theatre) all sorts of *mishra* dance and music could be conducted. In the triangular (theatre) * * The dance conducted in this theatre should be of the *mārga* style only”

Besides them, we find references with regard to the authors on music as well as the commentators

like Káshyapa, Brihat Káshyapa, Añjaneya or Máruti (who has been quoted by Sáradātanaya in the *Bhāvaprakāshan*, Shārangdeva in the *Sangita-Ratnākara*, Pandit Ahobala in the *Párijāta* and Rāja Raghunāth Nayaka of Tanjore in the *Sangita-sudhā* According to Añjaneya, the main *rāgas* are 6 and *uparāgas* are 30 in number Pandit Dāmodara discussed about the *rāgas* and *rāginis* in the *Sangitadarpana*, according to the Añjaneya school Shri Harsha, (it is said that Shri Harsha wrote a *l'ártika* on Bharata's *Nāṭyasāstra* in both prose and poetry He has been quoted by Saradātanaya Abhinavagupta and others) Ghan-taka, Bhattayantra, Rudratá, Surya Parvata, Raibhya, and the Paramara King Bhoja, (who lived about the time of Abhinavagupta, and ruled at Dhára, was a great Patron and prolific writer, A D 1010-1055) But we do not know whether he wrote any work on music and dance We also find the names of Bhatta Somacharana, Digamvara, Vyása, Agasta, Vāsuki, Yogamálá and others in this context.

CHAPTER XI

Role of Bengal in the Domain of Music

From the Háthigumphá Inscription of Kharavelá, dated about the 1st century B.C or 2nd century A.D., we come to know that King of Orissá (of Greater Bengal) was proficient in the *Gandharvaveda*. Prof Ghurye has mentioned "one of the items through which he carried out the celebrations was by public shows of *nritya*, *gita* and *váditra*," * * For valedictory celebrations he is said to have organised a concert, in which sixty-four musical instruments were assembled and played upon" Dr. B. M. Baruá has also stated that Kharavelá caused a magnificent religious edifice to be built in the 14th year of his reign, on the walls of which sixty-four panels, depicting various scenes of music, were moulded in stone or were painted. Thus Kharavelá towards the end of the first century B.C., being well-versed in the *Gandharvaveda* or the science of dance, song and music, conformed in his practice to the dictum of Bharata as to when dance, song and music were to be performed in daily life.

In the Gupta period (4th century A.D.), classical dance and music were used to be patronised by the Gupta Rulers. Bengal (i.e., Greater Bengal) was then the seat of culture of classical drama.

dance and music. Samudragupta's famous victory-inscription at Allahábad, says Prof Ghurye, dated about A.D 330-375, describes him as having surpassed or rather put to shame the divine personages Tubburu and Narada by his own '*gándharva*' and '*lalita*'. It has already been said that Samudragupta was fond of playing on the *veena*, 'so much so that one set of his coinage bears his squatting figure in the act of playing on the *veená*' The type of *veená*, as used by Samudragupta, was similar to one, depicted on the sculptures of Bhárat balustra and gateway of nearly the five centuries old. The successor of Samudragupta, Maharája Chandragupta II Víkramáditya (380-413 A.D) was also a great patron of Indian classical dance and music.

King Harsavardhana of Kanauj (7th century A.D) was also a great patron of classical dance, drama and music. He (Shri Harsa) described about different types of classical dances like *charchari dvipadiká khandadhárá* etc. which have been elaborately described by Kalidasa in *Vikramorvasi*. Kalhana, the author of the *Rájatarangini* and Damodaragupta, the author of the *Kittinimata* inform us that Jayápida the King of Káshmere while once entered in disguise the city of Paundra vardhana in the Gaudadesa, Bengal he chanced to see a dance, being performed to the accompaniment of vocal and instrumental music, and that historic dance was performed according to the

laws of Bharata's *Nāṭyaśāstra* It is said that at that time there were current two prominent schools of dance. one of Bharata and other of Nandikesvara or Nandibharata Some are of opinion that in the 7th-8th century A D , the school of Nandikesvara was specially followed in Bengal, and King Jayáṇḍa found the hand-poses (*mudrás*) and different gestures and postures of classical dances were used to be performed according to the rules of Nandikesvara's *Abhinayadarpana* But Kalhana informs us that most of the classical dances of that time used to be performed according to the dictums of Bharata's *Nāṭyaśāstra*

The Pála and Sena Rulers also lent their support for the promotion and preservation of the ancient culture of classical dance and music in Bengal The temple dancing girls used to be engaged in different Kártikeya and Śiva temples of Bengal and Orissá From the excavations of the mounds at Mainámati-Lámāi Ridge at Commillá district and Páhárpur at Rajshahi district, many figurines of musicians and musical instruments like *veená*, *venu*, *trumpet*, *karatála* or *cymbal*, *gong* have been unearthed, and they undoubtedly prove the healthy culture of music in the periods, extending from Gupta to the Pála and Sena ones Different ballads of Gopichandra, Mainámati and others were composed and sung

During the 7th to the middle of the 12th century A D , the culture of music, architecture,

sculpture and folk arts reached its zenith During the time of Mahipala (978-1030 A.D.) the practice of Tántric magic and mysticism were in full swing During this time, the mystic poets composed the *Bauddha Gán-o Dohá* which are known as the *charyá* and *vajra gítás* The Siddhácháryas and Yogis like Sarah, Lui pá, Savari pa Darika pá, and others composed many Buddhist songs in Bengali code language (*sandhyā bhāshá*), and tuned them to different *rāgas* The earliest Siddháchárya Lui pá (Pag-Sam Jon Zan in Tibetan) composed the 'Song Book' namely *Lui pád gítika* and introduced his songs both to Bengal and Uddiyána or Assam The name of the *veená*, as an important musical instrument is also found in some *charyágítás* The *veená* along with cymbal and drum accompanied the *prabandha-gítás* of the Vajrayáni Acháryas The songs, composed by an Achárya Veená pá, are also found in the list of the *charyágítás* It is said that Archárya Veená pá was born in a Kshatriya family in Gahur or Gauda, and he was an accomplished *veená* player The Tántric Shánti pá also composed some *gítás* Different universities like Uddandapura (Odantapura) and Vikramasilá were constructed and the artists like Dhimána and Vitapála, the missionaries, Pandit Dharmapála and Atisha Dipankara and the scholars like Chakrapáni and Sandhyakara flourished during the Pála period It is said that during

Rámapála, music of Bengal was purely in its *shástric* form.

Rámapála was a very powerful king. He defeated Bhīm, the Kaivarta King, with the assistance of the neighbouring Rulers, and established there a beautiful city, named Rámávati, which became culturally famous for its fine arts and specially for classical and folk music. It should be remembered in this connection that during the Pála rule, many of the regional tunes like *shavari* (*sráveri*), *gándhārī*, *kámboja*, *málava*, *karnāta*, *gurjari*, *dhānasrī*, etc. were introduced in Bengal. There were current also some specific tunes like *bángál*, *tirotá-dhānashrī*, *gábdá*, *gaurī* or *gaudī*, etc. Some special type of music like *bául*, *náchádi* or *láchádi*, *gambhīrā*, etc. were also current at that time.

The method of singing (*gáyana-shailī*) of the *charyágitī* have been mentioned by Shárangdeva of the early 13th century A.D. He has said that the *charyá-prabandha* used to be sung along with meters (*chhanda*). At the end of the lines of the compositions of the songs *anuprāsas* were used, and it means that there was a harmony between the two letters (*varnas*) at the end of the two lines (*padas*). The songs were of the spiritual nature. The *dvitiya pada* was divided into two classes, *purna*, with complete meters, and *apurna*, with incomplete meters. Again they were divided into two, *samadhruvā*, with the repetition of

the *padas* and *vishamadhruvā*, with the repetition of the *dhruva-anga* or music part of *dhruva* only

The Sena power was established over almost the whole of Bengal by the middle of the 12th century A D , and it ended with Vallālasena's son Lakshmanasena (1178-1179 A D and some ascribe 1184-1185 A.D) due to the sudden attack of Malik Ikhtiaruddin Muhammad Khalji towards the close of the 12th or the early 13th century A.D

Rājā Lakshmanasena (1178-1179 or 1184-1185 A D), was a great lover as well as patron of classical dance and music. It is said that during his time also, dancing girls (*devadāsīs*) were engaged in different Siva Vishnu and Kārtikeya temples to exhibit the classical dances, together with music, according to the rules, described in Bharata's *Nāṭyaśāstra*. Thākura Jayadeva flourished during his time, and it is said that he was the court poet of Rājā Lakshmanasena. Thākura Jayadeva was born in the village Kenduvīlva or Kenduli in the district of Birbhum, West Bengal. The village, Kenduvīlva is situated on the bank of Ajaya that flows between Birbhum and Burdwan. His father's name was Bhojaoeva, and mother's Vāmadeva and wife's Padmavati. He died at Kenduvīlva in happy retirement in about 1120 A.D. His anniversary is annually celebrated by his admirers and followers on the *shuklā saptamī* in month of *pauṣa*

Jayadeva's memorable contribution is the *Gita-*

govinda Though it is mainly known as a *Shringāra-mahākāvya* in Bengali-cum-Sanskrit, yet it is regarded as a book of the *prabandha* type of songs, composed in praise of the emotive sports of Rádhá and Krishna (*rádhá-kṛishna-līlā*), and set to music with classical *rāgas* and *tālas*. Two more books are ascribed to him and they are *Rāmagita-govinda* and *Rádhákrishnavilāsa*. It is said that the songs of the *Gitagovinda* were held in high esteem in Orissá, and that it was afterwards ordered to be sung in the temples by King Pratápa-udradeva. Gradually the practice of singing of the songs spread to most of the temples both in the North and South India. The songs of the *Gita-govinda* are known as the *prabandha-gitis*, because they are systematically bound up or composed of *sáhitya*, *rāga*, *tāla*, *dhātu*, *anga*, *murcchaná*, *rasa* and *bháva*. The *rāgas* therein are *karnāta* (i.e. *kánádā*), *kedāra*, *bhairava*, *bhairavi*, *rāmakeli*, *gauri*, *dhánashri*, *shri*, *gunakeli* (or *gunakri*) etc., and *tālas* are *mantha*, *pratimantha*, *yati*, *ekatáli* and *rupaka*. It should be remembered that the *rāga*-forms of the *Gitagovinda*, composed in early 12th century A D. were quite different from those of the modern time, as the standard scale of that time was *mukhári*, somewhat, like modern *káphi*, different from the modern standard scale, *bilāvāla*. The melodic structures of those *rāgas* can be exactly ascertained at the present time, with the help of those, as depicted in Lochana Kavi's *Rāga-*

tarangini of the middle of the 17th century A.D., and Hridayanarayana's *Hridayakautuka* composed after the *Rāgatarangini* (vide author's book *Historical Development of Indian Music* Chapt V) Further it should be remembered that Rāna Kumbha of Mewar made an attempt to change their original tunes or melodic types, as given so as to suit the taste and temperament of the contemporary society. The *rāgas* *tālas* and names of the *prabandhas* as given, were quite different from those as selected by Jayadeva (vide Rāna Kumbha's Commentary, *Rasikapriyā* on the *Gītagovinda* Nirṇayasāgara ed. Bombay). To give an example how the original tunes of the *Gītagovinda* were changed during the time of Rānā Kumbha of Mewār, in the 14th century A.D., Dr. Krishnamāchārīār has quoted P. R. Sundara Iyer of Trichinopoly, who has said "There has been some doubt among musicians here about the authenticity of the *rāgas* assigned to each *ashtapadi*. Let us examine the *rāgas* of the *ashtapadis* as per Kumbha. The *rāga* assigned to the first *ashtapadi* as per heading is *mālavā*. Kumbha clearly states that he is making a change and signs the first *ashtapadi* in *madhyamādi* (*śhādava*) in *madhyamagrāma*. He states as his reason that the thought that is conveyed has to be adjusted and expressed in that *rāga* alone. He says '*pratyañflayā prabhandho ya jayadevena dhimatā na tasya vidyate lakshma*

A HISTORY OF INDIAN MUSIC

*sarvangairupalakshitam * ***, which means: 'the composition was made by Jayadeva and it is musically imperfect in so many ways I shall, therefore, provide it with the *svaras* and the other limbs of music and give it its true colour', etc. So, Kumbha a musician himself, of course an expert musician of the northern region, clearly means that the music of Jayadeva, in the original, was bad, and he was constrained to effect a change in the melody, as evidenced by the further statement in the preface *gamakálāpa-peshalataya madhyamagrāme shádava-vena madhyamagrahena madhyamádvāgena gīyate*, which means that as it is provided with flourishes and is fit for sweet singing as a *rāga*, it has to be sung in *madhyamádi a shádava rāga* (six note *rāga*) of the *madhyamagrāma*"

Now, without commenting upon it myself, let me quote the comment, made by Dr Krishnamācháriár. Dr Krishnamācháriár has said: "It has to be noted that Kumbha of Mewár, a musician-king as he was, had the necessity to change the original tunes of Jayadeva even as early as the 14th century. Perhaps or more than that the same necessity was felt by the musicians of the South, and for the very reason, assigned by Ráná Kumbha, the Southern musicians, have adjusted the *ashtapadi* to the South India *rāgas* now current. By the way, there is in South India, a system in which particular *rāgas* are assigned to particular ideas for the expression of the lover in particular

stages. Take the *náyaki* in sixteenth *ashtapadi*—*pūnagavarāli* has been specially selected for the expression of the same stage of the same sentiment by the musicians of the South like Kshetrajñā" (vide *History of Classical Sanskrit Literature*, 1937, p 340, foot-notes) The songs may be considered as the earliest examples of regular musical compositions, though we find some fragments of the *charyā* and *vajra gītis* of the *Vajrayāni* Buddhist mystics of the 10th-11th century A.D. Many later writers, both in the North and the South, wrote the *kāvya*s and the *gītānāṭya*s on the model of the *Gitagovinda*. It is said that Purushottamadeva (1470-1497 A.D.) composed the *Abhinavagitagovinda* on the model of Jayadeva's *Gitagovinda*. Besides it, *Gita-gaurīpatī* of Bhānūdatta, *Kṛṣṇagīta* of Somanātha, *Gītārāghava* of Prabhākara, *Gītārāghava* of Rāmakavi, *Gitagīrīśa* of Rāma, *Sangitānādhava* of Govindadāsa, *Gitagangādhara* of Kalyana, *Sangitarāghunandana* of Vishvanāth, *Sangita-sundara* of Sadāśhiva Dikshit, *Sivāstapadī* of Shri Chandrashekharendra Sarasvatī, *Rāmāstapadī* of Rāmakavi, *Kṛṣṇalīlātarangīni* of Nārāyana Tīrtha, etc. were written on the model of the *Gitagovinda* of Jayadeva.

Well has it been said by Prof Sāmbamoorthy that the germ or nucleus of Indian opera or dance-drama (*gītānāṭya*) can be traced in the *Gitagovinda* of Jayadeva. Prof Macdonnell has also said that

the work, *Gita-govinda* marks the transitional stage between pure lyric and pure drama, and a lyrical drama, which, though dating from the twelfth century, is the earliest literary specimen of a primitive type of play that still survives in Bengal and must have preceded the regular dramas

In the South, the *ashtapadis* are mostly presented in the *kirtana-form*, having divisions of *pallavi*, *anu-pallavi* and *charanas*. It seems that during Jayadeva's time the *gitis* were sung in the *prabandha-forms*, accompanied by dance and different musical instruments

CHAPTER XII

Role of South India in the Field of Music

It is a historical fact that the Samaveda was the fountain-head and the common source of music both of North and South India. Again both the systems, Northern and Southern have drawn their inspirations and borrowed raw materials from Bharata's *Nāṭyaśāstra*, which was compiled from the ancient authoritative books, composed by both Brahmā or Brahmābharata and Siva or Sadāsivabharata in the 600-500 B.C. Music has been discussed in the *Nāṭyaśāstra*, in connection with drama, hand poses (*mudrās*) and dances. The musicologists of the South unanimously admit the *Saṁhitās Brāhmaṇas*, *Śukśhās* and *Pratishākhya*s and other Vedic literature to be the main source of the South Indian music.

South India is commonly known as the *Tamīlnād* which means the 'land of the *Tāmils*'. South India is also known as the *Karṇāṭakadeśa*. So far as we know about an ancient source book of South Indian music, is the *Tamīl* epic *Silappadikaram*. It was written by Ilango in about the 5th century A.D. It is an authoritative work on poetry, music and drama of the *Tamīlnād*. Adiyarkkunallar wrote a gloss upon this epic, and

it is regarded as an earlier one. From the *Silappadikaram* and its gloss, we come to know about certain numbers of Tāmīl treatises on dance and music. The Jain dictionary, *Tivākaram* is also known as one of the ancient books that discussed about music of the Tāmīlnād. According to Popley, the *Tivākaram* was written during the time of *Silappadikaram*. Prof Sāmbamoorthy is of opinion that the *Tevāram* is really the earliest musical book composed, as found in the South Indian system of music. It is said that the *Tevāram* is a collection of sacred hymns, and they were composed mainly by three great saints, Tiruññanasambandar, Appar or Tirunavukkarasu and Sundaramurti Nāyanār. Their dates appear to be from 7th to 9th century A.D. The *Tevāram*-hymns were included in the category of Tāmīl music. The *paṇs* added to the hymns were the *rāgas* or melody-types. The *Tevārams* possessed “(1) *ārohana* and *avarohana*, (2) *varjya-varjakrama*, (3) *graha-svaras*, (4) *nyāsa-svaras*, (5) *amsha-svaras*, (6) *rakti-prayogas*, (7) *dhātu-prayogas* and (8) characteristic *śruti* and *gamakas*”. It has already been said before that the *paṇs* used in the *Tevāram* were classified into three *jātis* or classes, *audava-shādava-sampūrṇa*, *śuddha-chāyāлага-samkūrṇa*, and *upāṅga-bhāṣhāṅga*. Again the *paṇs* were divided into (1) *pagal-pan* i.e. the *rāgas* those were sung during day time, (2) *iravup-pan* i.e. the *rāgas* those were demons-

trated in the night time, and (3) *podup-pan* i.e. the *rāgas* which were sung at all times

It is said that the standard or *śuddha* scale of the Tāmil music was *harikāmbhoji*. They were handed down by oral tradition like the sacred hymns of the Vedas. They were mainly presented in the Temple by both men and women.

Popley has mentioned about the book *Paripadal*. The *Paripadal* was composed in the beginning of the Christian era, and the book also discussed about some Tamil music. Regarding other ancient Tamil works, those dealt on music, dance and drama, Dr Raghavan has said "We may just note the names of these Tamil music and dance works and their authors the work of Seyirriyanar, Perunarai, Perumkuruku, Panchabharatiya, of Devarshi Narada, Bharata, Agattiya, a work ascribed to the Sage Agastya, the eponymous author of all branches of Tamil literature, Muruval Jayantam, Gunanul. These works, Adiyarkkunallar mentions as the basis for Ilango's musico-dramatic epic itself, and as basis for Ilango's own gloss, Adiyarkkunallar mentions the treatises, Isaimunukkam of Sikhandi, Pupil of Agastya, written for the education of Sara Kumaran or Jayantan, the son of the half-divine Pandya of the Second Sangam, named Anakula and Apsara Tillottama whom he met while riding in the air, Indra Kāliya of Yāmalendra, a Parasava sage, Pañchamarabu of Arivan-

anar, Bharata Senápatiya of Adivayilar, and Natakattamil-nul of Mativananar, a Panduan King of the Last Sangam”.

The *Silappadikaram* has described about twenty-two *alaku* or *matturai*, which means *shrutis* (microtones), the consonances (*svara-samvāda*) and other materials. The microtones were divided as 4, 4, 3, 2, 4, 2, which are not similar to those, as ascertained by Muni Bharata. The epic drama is divided into three classes, *lyal*, *isai*, and *nātakam*. The *lyal* is the composition proper. The *isai* means songs or words set to music, which are also called *uru* and *vari*, and music as such is called *pan*. The *nātakam* is the compositions fit to be danced or enacted. The *pan* is also the basic melody, and is given as four, *palai*, *kurinji*, *marudam* and *sevoali*. The *pan* has been divided into five parts, *palai*, *kurinji*, *mullai*, *marudam* and *neytal* according to the five-fold classification of the Tāmīlnād or Tāmīlland. From these four or five *pans* or basic melody-moulds have emanated seven *palais*, which may be considered as *rāgas*. The *pans* are all heptatonic or *sampurna* i.e. made of all the seven notes. The names of the seven notes are *kural*, *tuttam*, *kakkilai*, *ulai*, *il*, *vilar* and *taram*. The names of the main essentials like *vādi*, *samavādi*, *anuvādi* and *vivādi* are *mai*, *kilai*, *natpu* and *pahai*. The musical compositions or *prabandhas* have been divided into nine classes. The

álatti (*álapti*) has also been defined in the *Silappadikaram*. It is said that the ancient Tāmīl standard (*śhuddha*) scale was similar to modern *harikambaji mela*. Some are of opinion that *śhuddha* scale of the ancient Tāmīl music was somewhat like *sankarābharana-mela*. However there are differences of opinions about the standard scale of the ancient music of the Tāmīl land. It is said that the Tāmīl writers worked out about 12,000 *paus* or *rāgas*.

Different musical instruments have been described in the ancient Tāmīl literature. Mainly three classes of musical instruments have been mentioned, and they are stringed, wind blown and percussion. We also come across the names of different kinds of drums like *kūlal val idakkai* (*dhāka*), *tannumai kudamulabū* (*ghata*), *maddala* (*mardala*) etc. in them. The single stringed musical instrument (*veṇṇā*) has been termed as *maruttuvaval*, the seven stringed one as *sengottu-yāl*, the nine-stringed one as *tunizuru yāl*, fourteen stringed one as *sakoda-yāl*, seventeen-stringed one as *makara yāl* and twenty-one stringed *veṇṇā* as called *peru yāl*.

Music as Developed during the Pallava Rulers

In the Deccan there ruled many powers like Vākātakas, Śātakarnis, Śālinkāyanas, Śāta-vāhanas, Pallavas, Chālukyas, and others. The Śālinkāyanas came into conflict with the Emperor

Samudragupta in the fourth century A D “Meanwhile another power arose in the far south of India with its capital at Kāñchi, modern Conjeevaram near Madras, exercising control over some of the Kánárese districts and the southern part of the Andhra country at the mouth of the river Krishná. This was the Pallava power. At the time of the famous expedition of Samudragupta, the most important dynasties in the trans-Vindhyan India were the Vákátakas of the Upper Deccan and the Pallavas of Kāñchi. The Pallava monarchs extended their sway not only over Kāñchi, but also to a considerable part of the Telegu and Kánárese districts. During the Pallava period, the culture of fine arts like sculpture, painting and music was much developed. The temple of Conjeevaram with their beautiful carved figures of different gods and goddesses, the cave-temples at Dalavanur, Mandagapattu, Kuppam and the rock-cut temples at Mahāllapuram and other places are the products of the Pallava age. Specially when Rájá Mahendravarman was on the throne in the 7th century A D, the culture of art and music rose to its summit. The unique rock-cut inscriptions in the Cave Temple at Kudumiyámálāi in the Padukottah State inscribed under the auspices of the music-loving Pallava King, Mahendravarman, who himself was an accomplished *veenā* player bear testimony to this fact. The name of his *veenā* was *parivādini*. He was a Saiva by faith and he learnt

music from his famous Guru Rudráchárya. Well has it been said by N. K. Nílkánta Sástri "One is the fairly long Kudumiyāmalái Inscription from Pádukottái region, beautifully engraved in the ornate Pallava Grantha of the seventh or eighth century on a wide rock face and containing groups of musical notes arranged for the benefit of his pupils by a king, who was a *maheśvara* (worshipper of Siva) and a pupil of a certain Rudrachárya"

In the Kudumiyāmalái Rock, were inscribed seven *grāmarāgas* like *madhyanagrāma*, *shadjagrāma*, *shādava*, *pañcīyama*, *sādharita*, *kaushika* and *kaushika-madhyama*, which have been depicted and defined in the *Nāradaśikshá* of the 1st century A D. Muni Bharata has described some of them in his *Nāṭyasāstra* in connection with the *dhruvā gītis* (vide *Nāṭyasāstra*, váránasí ed., 32 chapt., pp 451-454). From the Kudumiyāmalái Inscriptions it is understood that during the Pallava period, the *grāmarāgas* (and consequently the *jātirāgas* also) were in practice among the art loving people of the Tāmilānd. It is said that an eighth new *grāmarāga* was invented by the King himself, and this eighth one was confirmed by the Tirumaiyam epigraph. But unfortunately it stands obliterated and this obliteration "caused to the most valuable Maṇandur inscription of the same King Mahendrarman which confirms the King's musical interests and gives an account of the King's literary and artistic achievements"

The religio-devotional hymns of classical type of the Náyanárs were also composed in the Pallava period. They were sung along with drums (*mridangas*) and lutes (*veenās*). From the evidence of the *South Indian Inscriptions* it is found that music was connected with psalms of the Alvāras of the Vaishnava sect. It is said that the ancient tunes i.e. melodies like *palaiyal*, *nattam*, *mudirnda*, *kurinji*, *kaishika*, etc. were used in the hymns or psalms of the Alvāras. Dr. Rāghavan has mentioned about some old melodies like *puranir-mai*, *gándāram*, *piyandai-gándāram*, *takkesi*, *gándāra-pañchama*, *megharāga-kurinji*, *andhali-kurinji*, etc., together with their new names. The new names of some of the old *rāgas* were:

kaishika	bhairavi,
nattarāga	pantavarāli,
pañchamam	āhīri,
takkesi	kāmbodī or kamboj,
palam	sankarābharanam,
sevvali	yadukula-kāmbodhi,
senturutti	madhyamāvati, etc

The Saiva hymns of the Náyanárs, says Dr. V. Rāghavan, "were composed and singing promulgated in the Pallava period. Among the Náyanárs, the leading saint Jñāna-sambandha had a contemporary and close association with a musician, Nilkantha by name, who was a player on the lute, *yālpānar* * * Another Anaya, Náyanār

worshipped the lord with his flute music. The hymns had already been provided for among temple endowments in the time of Nandivarman III, as an epigraph at the Tiruvallam temple shows (*South Indian Inscriptions* III. p. 93)" According to tradition, it is known that music of these times was represented also by the psalms of the Vaishnavite Alvārs, whose songs used to be sung, played on the lute, and even rendered in gesture.

Music in the Chola period

The Chola Kings Rājārāja I and his son Rājendra Chola I were the patrons of fine arts and specially of classical music, in the 10th century A.D. During their times, Nambi Andar Nambi collected and codified the Tāmil hymns (music) of the Nāyanārs of the Saiva faith. During the time of Rājakesari, singing and dancing were introduced into the courts as well as into the sacred temples. From the inscriptions at Palur, Tiruvaduturai, Andanallur Virajendra (at Kahur in the Tanjore district), and Vriddhachalam (in South Arcot district) it is proved that the culture of music was prevalent in the Chola period. The sacred composers of the Chola time were king Gandarāditya, Saint Kuruvur Devar Nambi Kada Nambi and others. It is said that King Gandarāditya used to present his psalms in *paṇ pañchama* in memory of the Lord Siva in the Dancing Hall at Chidāmbaram. Specially the temple at Chidāmbaram is

worth-mentioning in connection with dance and music, because at least 108 dancing poses have been depicted in stone on the four towers or Gopurams of the Natarāja temple at Chidāmbaram. Moreover many musical instruments with dancing figures have been depicted on the walls of the Dancing Hall of the Natarāja temple. MM. Rāmakrishna Kavi has mentioned in his preface to the *Nāṭyasāstra* (vol I of the Barodā ed.) in this connection: "On both the side-walls of each of the long entrances of the four towers of the Natarāja temple at Chidāmbaram, there are sculptures in dancing poses, carved out on stone-pillars, situated near the walls at a reasonable distance from one another. On each side of the entrance there are seven pillars, each having eight compartments. In each of these compartments of equal size, there are three figures—one big and two small in size. The large figure of a female dancer represents the dancing pose or a *karana* and the smaller ones represent, two drummers standing on the sides of the dancer. Below each compartment, the Sanskrit verse of the *Nāṭyasāstra* of Bharata, describing the particular *karana*, depicted in the compartment, is inscribed on the stone in legible Grantha script." From *karanas* or dance-poses in the Gopurams of the Natarāja temple, it is evident that the culture of classical dance, as depicted in Bharata's *Nāṭyasāstra*, together with music, were cultured in their true perspectives, in the Pallava period.

Dr Rāghavan has said that some indigenous modes like *puranīmat* and *salarapani* were in vogue in the time of Rajendra Chola I. The regional or *desi* type of music was also in vogue and that is natural. In Vira Rājendra's time, *ahamārga* of classical type was cultured. Different kinds of musical instruments like *venu*, *veena* and *mridaṅga* accompanied the music of that time. It is said that Rājendra I bore the title of *uritta vinoda* which means 'one delighting in music'. In fact, the ages of Rājarāja and his son Rājendra were memorable for the culture of classical dance and music. Well has it been said by Nīlkanta Sāstri, in connection with the discussion of the age of the Sangam and after, that "the courts of the Chola and Chālukya kings were also enlivened by roving bands of musicians followed by women who danced to the accompaniment of their music, the *pānar* and *viraliyar* who moved about the country in companies carrying with them all sorts of quaint instruments". Besides, he has stated that "the arts of music and dancing were highly developed and popular. Musical instruments of various types are described and included many kinds of *yāl* (a stringed instrument like the lute) and varieties of drums. Karikala is called 'the master of the seven notes of music'. The flute is quaintly described as the 'pipe with dark holes made by red fire'. Conventions had grown up regarding the proper time and place for

each tune *Vīralis* sometimes danced at night by torchlight and particular dance-poses of the hands are mentioned by name as in the *Nāṭyaśāstra* of Bharata. Mixed dances in which men and women took part were also known. In this sphere a conscious and systematic attempt was made to bring together and sythesize the indigenous pre-Aryan modes (*deśi*) with those that came from the North (*mārga*), the result of which is reflected fully in the *Silappadikaram*, a work of 'the succeeding age'

Music in the Chālukya Period:

The early Chālukyas rose to power in Karnāṭaka or the Kānārese-speaking country in the 6th century A D, and they were naturally the enemy of the Pallavas. The early Chālukyas had their first capital at Vātāpi or Bādāmi in the Bijāpur district of the Bombay Presidency. It is said that they had connection with the champas and the foreign Gurjara tribes of the north, who were cultured as well as art-loving peoples. The later Chālukyas were the descendants of Talia, the founder of the Chālukya dynasty of Kalyāna or Kalyāni. King Someshvara III was the reputed ruler of Kalyāna, who was a great patron of classical music and the compiler of the work *Abhilāsārthachintāmaṇi* or *Mānasollāsa* as well. His encyclopaedic work was written in 1131 A D. He was the son of Vikramāditya of the Western Chālukya dynasty. It is said that he also wrote the

Sangita-ratnāvalī which is extremely rare at present, but many references of this book are found in different books on music. The book *Abhilāsārthachintāmaṇi* deals with various subjects, including painting, architecture, sculpture, drama, dancing and music, etc. "It is this work of Someshvara", said Dr Rāghavan, "which Kaladī Bāsava uses for his treatise *Sivatattva ratnākara* and Sri Kumāra, for his *Silparatna* and various music writers like Shārangdeva and Pārshvadeva refer to in their works'

The discussions on *rāgas* *śālas* and *prabandhas* have formed the important chapters in Someshvara's *Abhilāsārthachintāmaṇi*. Someshvara has divided the *rāgas* according to the *rāga*gatis, *śuddhā bhinnā sādharāṇi* etc. as have been given in Matanga's *Bṛhaddeshi*. The regional or *desi* tunes (melodies) have also been discussed by Someshvara. He has mentioned about the formalised *desi rāgas* like the *karnāṭa* and *drāviḍa* varieties of *varāṇi*, together with reference to *turushka-todi*. The *prabandhas* like *tripadī dhevala*, *charcharī rāhadi māṅgala* etc. have also been discussed in the book. On the topic on *vādyā* Someshvara has treated briefly on different kinds of rhythm or *śāla*, together with some musical instruments. His son Jagadekamalla Pratāpachakravartin has also written a book on music, known as the *Sangita-sudhākara* in the Chālukya period. King Haripāla has discussed about different materials of music, which have

also been discussed by Shārangdeva in the *Saṅgita-Ratnākara* of the early 13th century A D.

In conclusion, it can be said that ancient period is the most important, nay, the golden age in the history of Indian music. The cultural history of this period is glorious and eventful, and the age has undoubtedly a charm, beauty and value of its own for the historians as well as for the students of the history of music. The most remarkable aspect of this period is this that most of the valuable and essential materials of music evolved during this period. The *śrūtis*, *śvaras*, *murcchanās*, *vainas*, *tānas*, *gamakas*, *kākus*, *sthāyas*, *prabandhas*, *rāgas*, *melas*, *dasha-lakshmanas*, etc all evolved to enrich the treasury of Indian music. The mediaeval period can be said to be an age of elaboration-cum-repetition of the ancient period, undergoing some new changes like additions and alterations, the outcome of repeated observations and experiments. So the ancient period of history of Indian music must be given special attention and be studied with proper care. The ancient period really paves the way for the study of history of Indian music not only of the mediaeval but also of the modern period as well.

APPENDIX

SAMAVEDA AND MUSIC

Dr V Rāghavan

Our music tradition in the North as well as in the South remembers and cherishes its origin in the Samaveda—'sāma vedādidam gitam samjagrāha pitāmahaḥ' say the music treatises. *sāma-nigamaja-sudhāmaja-gāna'* sings Tyāgaraja. The science of music, Gāndharva veda, is an Upaveda of the Sāmaveda. The Samaveda is therefore, of interest to music scholars as well as to Vedic scholars.

The Sāmaveda is the musical version of the Rigveda. It is the hymns of the Rigveda which are used as libretto or *Sāhitya* or *Yoni* as they are called for the melodies which are called *Sāmans*—*gitishu sāmākhyā*. Only a very small number seventy five of the hymns not found in the Sama veda, are mostly in *Gāyatrī* metre, with some in *Pragāthas* in which the *Jagati* is added to the *Gāyatrī*. It may be noted that both the metrical names *Gāyatrī* and *Pragātha* have a musical significance.

The arrangement of the Sāmaveda may be briefly indicated, as the titles of its sections which the *Sāman* singers mention, have a bearing on the music and may be understood. The hymns are in two primary sections called *Samhitā* or *dr̥cika* and *gāna*. The former is in two sub-divisions *Purvār̥cika* and *Uttarār̥cika* the latter part of *Purvār̥cika* is called *Aranyaka-Samhitā*. The *Gāna* part has the sub-divisions of *Grāmageya* and *Aranyageya* and *Uha* and *Ukya Gānas*. The *Purvār̥cika* is arranged by the deities sung of and the *Uttarār̥cika* by the order of the sacrifices where they are sung.

In propitiating deities, singing the praises is more moving and effective. In the sacrifices, therefore, there were special singers called *Udgâtrīs* who sang the hymns of the R̥gveda. When they are thus being sung, R̥ks, from two to seven, were strung together in the same melody, and each such group is called a *Stotra*. The difference between the *Purva-* and the *Uttarârcikas* is that in the former the first R̥k alone is given to enable a learner of the *Sâman* to pick up and practice the melody, and in the latter the further R̥ks forming a whole *Stotra*, to be sung in that melody are given. It is just like our modern musical practice in publishing songs in notation, where we give the *Sâhitya* of the Pallavi, Anupallavi and first *Charana* with text and *svaras*, and the further *Charanas* which have the same notation, we leave off with the indication 'the others are to be sung like the above'.

The second main division, called *Gâna*, gives the melodies. According to the *Sâma-vidhâna-Brâhmana*, various esoteric purposes and fruits are associated with the different *Gânas*, some of these may be special and to be used only in solitude, hence *Gânas* are divided into those to be sung in public in villages, *Grâmageya* and those to be sung only in the seclusion of the forests, *Aranyageya*. Those to be used only in the latter are hence in a separate section, the latter part of the *Purvârcika*, called the *Aranyaka-sâmlhitâ*. *Uha* is adaptation of what occurs in one place for another place or occasion accordingly, in *Uha-gâna*, the melodies of the *Grâmageya* are to be utilized and in *Uhya*, those of the *Aranya-gâna*. The terms *Prakṛiti* and *Vakṛiti*, base and modification, are also employed in this connection,

One the same R̥k, several *Gânas*, from simpler to more elaborate singing, occur, also, according to the rites, the one or the other method of singing is done. [This was illustrated by the Tâmil Kauthumins by singing *Ognâyi* in three *Gânas*, successively more and more elaborate.] This again has its

parallel in our musical practice, where the same song could be sung in a plain manner and also with embellishments and *sangatis*. The main *Gānas* are seven *Gāyatra Aṅenya Andra Pāvanāna, Arka Dvāndva* and *Vrata Parvāna Shukriya* and *Mahanāmin*. The total *Ganas* or *melodies* in *Prakṛiti Sāmāns* are 1492 and in the *Uha* and *Rahasya* 1145

One hears *Sāmāns* being called by different names *Gāyatra Shakṛāja Vāmadevya Brihat Agnistoma, Yajñā yajñīya* and so on. These names are based on diverse factors the metre the *Rishi*-singer the deity sung, the sacrifice etc.

It is inevitable that when a text is sung or treated to a melody it undergoes modification. This is true of the music, Indian or Western. The more elaborate the music, the more distorted and unrecognisable do the words become. Also when singing out the melody mere sounds vowels and consonants supporting the music and having no literary meaning occur or intrude. In our classical music, we are familiar with such syllables : o ta, na, ri, etc. The syllables 'Tene' are especially given auspicious significance in latter music treatises. When the *Riks* are sung with *Sāmāns* they too undergo modification and augmentation with sounds of no particular literary significance. These latter are called *Stobhas* and a large number of these are employed in *Sāman*-singing a e o au ha ho uha, tāyo has etc. In one or two *Sāmāns* the text is completely substituted by the consonant 'bha' [*The bha kāra-Sāman* was illustrated by Kaṭhinmins of Tāmīlād and Jaiminiyas from Paññal in Kerala.] In certain *Gānas* words and verses having meaning some of very exalted import too occur but these also are *Stobhas* e.g. in the well-known *Setu sāman* which is most uplifting in its significance, except for a small

1. For full index of these *Stobhas* of *Gānas*, see Simon's edn. of the *Puspamitra*, at the end.

passage, the text is technically *Stobha*. This does not mean that *Stobha*-syllables of no literary meaning do not have spiritual significance, the spiritual effect of *Sonar*-singing includes these *Stobhas* which are part and parcel of the *Gāras*.

The employment by some of a meaningful word like 'Rāma', instead of the sounds 'Ta' and 'Ne' in our secular music in the midst of *ālāpa* could be compared with this. During the days of the classical *Sanskrit* drama, certain verses were sung from the background by the musicians in which the words were not of any significance as such and only the melody employed was relevant to the mood of the situation¹. This again is a parallel in later classical music with the above-mentioned phenomenon in *Sonar* music.

In classical music too, the *Sāhitya* become unrecognisable particularly when the singing is elaborate. Not unoften, a class of listeners and critics keep on stressing the importance of *Sāhitya*, and the audience being enabled to follow the words and their meaning. But this often becomes impossible and that this is naturally so could be seen from the *Sāmaveda*. The same text as it is and as figuring in the *Gāra* could be compared from the following transcriptions (according to the South Indian Kauthuma style).

Rik: Aṅga āyāhi vītaye grīnāno havyadātaye|
 Nī hotā satsi varhish||

Sāman Orgāce| āyāhi boce toyāce| toyāce| grīnāno ha|
 vyadā to yāce| toyāce| nāce ho tā| sā| tat-si vā
 o ho vā| hi shu| Om||

In this connection, the following quotation from Matanga and the further observation by Kallinātha, in his commentary on the *Sangitaratnākara*, may be borne in mind.

"Atra padāvrityā punaruktidosham padārtha-bhāgenā
(-bhangena?) anarthakatvam v'āshankya matan-

¹ See my article on *Music in Ancient Indian Drama*, J. of the Music Academy, Madras, XXV, 89

gena parihṛitam yathā— samavede gitapradhāne
 āvṛttishvartā nādriyante iti| * * pada khandanā
 darthabhango bhavatyitrapiti| ajah sāmaveda
 prakritike samgite gānavashāt kvanchut padānām
 punarukti rardhoktischa na doshāyeti mantavyam| '
 —(Vol I *Anandāshrama edition* p 146)

As already stated, there were special signers whose duty it was to sing the *Sāmans* in the sacrifices. Not only was this singing done to the *Veenā* of which some varieties are already mentioned in the Veda but as is common in our classical music, there were additional singers to assist the main Udgātā. The participation was systematised with each part of the singing done by a separate singer. *Sāman* singing comprises as the *Chândogya Upanishad* of this Veda, which expatiates on the esoteric significance of *Sāman*-singing tells us sections called *Bhaktis* counted as five *Prastāva Udgātha Pratihāra Upadrava* and *Nidhana* or as seven with addition of *Omkāra* and *Hmkāra*. These divisions bear resemblance to the parts of a composition in our classical music *Sthāya Udgraha Antarā* and *Abhoga*. The additional singers* helping the Udgātā, are called after these parts assigned to them *eg Prastota* and *Pratihātā*.

In the *Mahābhāṣya* the *Sāmaveda* is said to have had a thousand schools or styles (*sahas vartimā*) but in course of time the *Shākhās* of *Sāmaveda* began to decay and disappear. The ancient texts speak of thirteen *Sāmagācharyas*. The schools came to be reduced to fifteen but today there are only three schools the *Rināyamiya*, the *Jaiminiya* and *Kauthuma*. [Of these I have spoken in the brochure on the present position of Vedic Recitation and Vedic *Shākhās*.

2. It is interesting to note that as in our music performances, some members of the audience exclaim "shābbāsh" etc. and encourage the singer. In the ancient sacrifices too, when a *Hotā* has sung a *Savtra*, the *Adhvaryu* utters what is called a *Pratigara* which is of the form "Oh! I am delighted—O' the melodious". See *Pāṇini* I. iv 41 and *Bhattacharya* and *Bāṣamantramā* thereon.

published on the occasion of this Convention] Whatever the provenance of these schools in the past, today we find Rânâyanyias who can sing, in Jaipur and Mathura The Rîgvedins who have come for this convention from Gokarna in Karnâtake say that there are Rânâyanyia families in the neighbourhood of Gokarna The Jaiminiyas or Talavakâras are in Tâmilnad and Kerala and the Kauthumins in Gujarat, Tâmilnad, U P , and other places too probably

[There was illustrative singing of Tamil Kauthuma style of both the Northern and other and the Southern and newer types, of the Jaiminiya style from Srirangam in Tâmilnad and Kodumtarapalli in Palghât and Pañnal in Kerala]

From the point of view of music, the most important thing is the scale or the notes occurring in *Sâman* chants This has been examined by several musicologists, Western and Indian According to these musicologists, the *Sâman*-scale comes under the Hindustânî *Kâfi Thât* and the Carnâtic *Kharaharapriyâ-Mela* It is more difficult to say definitely what notes exactly occur in the *Gânas* of Sâmaveda, but with the help of the old texts dealing with *Sâmagâna*, e.g. the *Nâradya-shukshâ*, and the surviving traditions of this Veda, we may attempt at some identifications The *Phulla (Puspa)-sutra* of the Sâmaveda says that in the Kauthuma school, the *Gânas* are mostly in five notes, and that a few are in six, and fewer still in seven The fact that the *Gânas* in five notes are most common may be compared to the fact that the pentatonic or *Audava* scale enjoyed widest vogue in folk music and in the music of many peoples of antiquity, including the Greek But if we go by the most ancient nomenclature of the *Svaras*, in which the first is called *Arcika*, the second *Gâthika* and the third *Sâmika*, we may take it that the most ancient or original form of *Sâman*-singing employed only three notes The Jaiminiya or Talavakâra-*Sâman* which survives in parts of Kerala and Tâmilnad confirms this as it employs only three notes In this respect,

as I have shown elsewhere the three-notes *Sāman* chant, taking the notes Ga Ri Sa or sometimes with a touch of Ma with Ga has a striking parallel in the Hebrew chants of old Jewish synagogues.³

[In illustration different *Sāmans* were sung by different schools assembled at the Convention. In the *Uha* of *Ognāy* of Paññal, the general range was only three notes all of which were however only implicit in one there was also *Kṛusta* in Subrahmanyahvana five notes with the touch of the sixth occurred and the lower range went up to Pa. In the Koduntarapalli singing of *Ognāy* there were three clear *svaras* though the *svarasthānas* were not exactly the same as we know. In the Rudra sung by representatives of this School, there were three *svaras* with a touch of the fourth so also in *Acikrad* (from *Parvamaṇa*) in *Aranya Jyestha-saman* only two notes with the touch of the third, so also in *Uha*. In the Jaiminiya from Srirangam four notes were heard in *Ognāy* and the range was generally of five notes. In the Tamil Kauthuma in *Parvamaṇa* five notes were heard. As an example of the rare occurrence of the rare occurrence of the seventh *svara* Indrapuccha was sung by the Tamil Kauthumins.]

The seven notes as they occur in *Sāman* music are called *Prathama Dvitiya Tritiya Caturtha Mandra Atsarya* and *Kṛushta* according to the *Naradiya śikshā* these correspond to the following notes on the flute Ma-Ga Ri Sa Dha Ni Pa which gives not a straight progression but a *vakra-gati*. It is also important to note that the *Sāman* singing, as contrasted with classical Indian music shows notes in a descending series *avarohakrama* which is referred to in ancient treatises as *Nindhāna-prakṛiti*. Old Greek music was also in a descending series. The Music Academy Madras conducted some years back a seminar on *Sāmagāna*, with Kauthuma and Jaiminiya singers and among the facts

3. See J of the Music Academy Madras, XXV 109-111.

A HISTORY OF INDIAN MUSIC

that emerged, was the one that *Sâman-svaras* did not sound at exactly the same *svrasthânas* that we are now familiar with in our classical music and that the *Shruti*-values seem to be slightly different, when we compare *Sâman*-music with current classical music

The science of Indian music and the analytical study of *Svaras* and *Shrutis* has progressed in subsequent times, but as the groundwork of all this is the *Sâmaveda*, Indian music still harks back to the *Sâmaveda*, its ultimate source. Above all, the high devotional and spiritual value we attach to our art of music derives from the spiritual efficacy associated with *Sâman*-singing. In the manner of the Vedic *Sâman*-singing, of which the *Svara*-notation is immutable, there arose a body of songs, called *mârگا* or *gândharva*, in the form of praises of Siva sung in *Jâts*, born of the *Sâman* and the precursors of the still later *Râgas*, and whose *Svara*-notations were also held sacrosanct⁴. It is because of its high spiritual efficacy, akin to Yoga, that the Lord said of this Veda in the *Bhagavadgîtâ* : '*vedânâm sâmavedo'smi*'

4 Cf. *Sangitaratnâkara* I 133 'nicho vajumshu sâmanî kriyante nanyathâ yathâ| tathâ sâma-samudbhutâ jâtayo vedasamutâh||

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INDEX

ABHINAYA

- " *angika*, 69, 70.
- " *rakika* 69 70.
- " *sattvika*, 69, 70.
- Ahimsragupta, 24 49 64 130,
158, 163.
- Acharya Pandit, 5.
- Adhira-shodja*, 21 26.
- Adiyarakanallur 177 179
- Agastya, 179
- Ahotehi Pandit, 163.
- Adika*, 180.
- Adira*, 184
- Akashika*, 24, 25.
- Alexander H. B., 83.
- Alinga* (drum) 131.
- Alpata*, (essential) 33.
- Amir Khushrau, 184
- Amika* 32.
- Anabhyasa*, 33.
- Angas* (six limbs) 32.
- Anga* (of *Ida*) 74
- Anjabeya*, 163.
- Anaddita*, 19 21, 91
- Anurddhi*, 33.
- Aparantaka*, 152.
- Appar 17
- Ardha-magadhi*, 49
- Aul Amantr 180.
- Asrita*, 63.
- Asvamedha-yajna* 9.
- Astapadi*, 173 174 176.
- Audavatra*, 33.
- Aurel Stein, Sir 112.

BAJU BAORA, 4.

Bahm, 4 54.

- Bansbhatta, 145, 150.
- Barni, Dr B. M., 166.
- Bharabhatti, 69, 145
- Bayan*, 100.
- Band* (*idagad*) 40.
- Dakda* (*idag*) 59
- Bhiku (*mu-ran*) 54
- Bharata, Muni, 16, 17 24 25, 26
27 28, 29 30, 34 36, 37
60 63, 67 69 71 72, 73,
76 79 100 112, 120, 130,
131 133, 138, 140, 141
143
- " *Kasyapa*, 117
- " *Viddha*, 117
- Bharatashikha*, 148.
- Bharavi, 145
- Daksha* (*idag*) 41 45.
- Bhatta-Tandu, 135.
- Bhikkhuni Pl. V N., 4 47
126.
- Bhinna* (*idagad*) 39 50 147
148, 156.
- Bhoja, King, 162, 163
- Dhumi-dandabhi*, 54 55, 85.
- Brahma (Brahmabharata) 112,
113, 117 118, 123
- Brahmagiri*, 48, 49
- Bridge (from Lothal Excava-
tion) 88.
- Brown, Prof Percy 102.

CAPTAIN WILLARD 6.

- Chakradini, 169
- Chalukyas, 187 168.
- Chamru-dara, 86.
- Chitraksha, 147

Charchari, 145, 147, 148, 149
Charyâ (giti), 3, 169, 175
Chaturdandi-prakâshikâ, 5
 Coomârasvâmi, Dr A. K., 71
 C R. Day, Captain, 104

DAMODARAGUPTA, 64
 Dâmodara Pandit, 5
 Darwin, Charles, 13
Dasa-lakshana (ten essentials),
 29, 34, 162
 Dattila, 79, 151, 153, 156.
 Devala, Prof., 5
Devadâsi, 99
 Dhanañjaya, 61, 123
 Dhanika, 61
 Dharmapâla, 169
Dhanuryantram, 55
Dhruvâ (giti), 135, 143
 Diksitar, Muthusvâmi, 5
 Dipankara, 169
Dundubhi, 54, 99
 Durgâshakti, 50, 79, 151, 152
Dvipadikâ (or *dvipadi*), 146,
 147.

EKTARA, 56
 Epigraph, Tirumiyam, 183

FA HIEN, 102
 Fakir-ullâ, 5
Functional Music, 83
 Furgussion, 129

GAMAKA, 28.
Gândharva, 97.
Ganagiti, 130.
Gangâvatarana, 63
 Gangoly, Prof O C, 161
Gândârâditya, 185
Gâthâ, 100

Gauda (or *gaudi*, *ragagiti*), 40,
 50, 156
Gâyana, ekasvari, 19
 „ *ârchika*, 19
 „ *gâthâ*, 19
 „ *sâmika*, 19
 Ghuliyé, Prof 146, 148, 150, 166,
 167
Gitagovinda, 3, 171, 172, 173,
 175, 176
Gitaprakâsha, 5
 Gopâla Nâyaka, 4
 Gopichandra, 168
 Govinda Dikshit, 5
Graha (of *râga*), 31
Graha (of *tâla*), 75
Grahabheda, 43
Grâmas (three), 25, 27, 44, 102,
 120, 121, 132, 133, 145
Grâmarâga, 34, 35, 36, 39, 41,
 42, 115
Gunavritti (ten), 115

HAMBLY, Mr 84
 Hans Tischer, 72
 Harappâ, 60, 86, 88
 Haripâladeva, 65, 189
 Harp, Amarâvatî, 105. ff
 Harshavardhana, Emperor, 111.
Hâthugumphâ Inscription, 166
 Hien Tsang, 103
 Hornmel, Prof F, 66
 Hindayanârâyana-deva, 173

ILANGO, 177, 189
 Imâm, Hâkîm Mohammed
 Karam, 5
 Inscription, Manandur, 183
Isâr, 180
 JAGADEKAMALLA, PRA-
 TAPA CHAKRAVAR-
 IAN, 189

- Jambhadrīka*, 146, 147 148.
Janya-janaka, 17 42.
Jātika, 4, 99 100, 101
Jātiś, 34 48, 97 98, 142, 143.
 " *skudda*, 34 35, 37 97
 " *vikṛita*, 34 37 38.
Jāti (of *idā*) 74 77
 " *trasta*, 74, 77
 " *chaturasta*, 74, 77
 " *khanda* 74 77
 " *mishra*, 74 77
 " *samkṛita*, 74, 77
Jātirga 24 29 34 35, 36, 37
 42, 48, 108, 152.
Jayadeva, 171 173 175 176.
Jayāpāda, King, 93, 154
Jharjharā, 99
John Wilson, 129
Jāṇa-samhānta Saint, 184.
Junker Prof., 66.

KAKALI NISHADA, 21, 26.
kāku, 28, 29.
Kālādī Bāṇa, 189
Kālināth, 32, 164 155.
Kālidāsa 60, 64 145, 146,
 147 149
Kambala (giti) 49
Kāne, Prof. P V., 122, 123.
Kapāla (giti) 49
Karika, 189
Karkarī, 54.
Khalji, Alā-ud-dīn, 2, 101
Khandakhāṇḍ, 147
Kṛitane Krishna, 4.
 " *nāma*, 4.
 " *ślo* or *rasa*, 4
Kūkhāṇḍ, 119
Kṛhala 26, 27 79 151 152 156.
Kṛhāṇḍya 62.
Kṛṣṇa *du* *lar Prof* 173
 174.

Khetrajña 175
Kudimāmbhī *Insulation*, 36,
 38, 110 137 163 182 183.
Kumāra Devi, 145
Kumāra Sri 189
Kurāñji, 185.
Kuruvur Devār Saint 185.
Kuttanimatam 150.

LAKSMAṆASENA, RAJA, 171
Laya, 72, 73.
 vilāsa 73.
 " *druta*, 73.
 " *anu-druta*, 73.
 " *kāpāḍa*, 73.
Langkara 33.
Langkaraśāstra 101
Lāya, 63 64 149
Licchavi(s) 101 144
Lochana havi, 5 47 172.
Lothal Excavation, 87
Lōḍa, *Prof.*, 66
Lyal, 180

MACCHU 4 54
Macdowell Edward, 118.
Ma'damul-moosique 5.
Madaka, 152.
Madaka (drum) 99
Māgadhi (giti) 49
Mahārata (Lichavi) 91
Mahābhāṣya (of Patañjali) 63.
Mahendira *Amān, Rājā*, 110,
 116 182, 183.
Mahipāla, 169
Maināmāti, 168.
Mālavikā, 146, 147
Mālavikāgnimitram, 147
M *anābhāṣya*, 146, 147
Mandir (cymbal) 91.
Mangala (giti) 145
Mān Tanvār

- Râjâ, 53
Mânkutuhala, 5
Mârjalya (fire), 90
Mârjanâ (tunning-process), 131, 132
 „ *mâyuri*, 131, 132
 „ *ardha-mâyuri*, 131, 132
 „ *karmâravi*, 131, 132
Marudam, 185
Mattirâi, 180
Mâtrâ, 73
 „ *dirgha*, 73
 „ *pluta*, 73
Mâtraguṇṭa, 151
Mela(s), 47
 „ *sankarâbharana*, 181
 „ *harikâamboji*, 181
Microtones (shrutî), 15, 16, 17, 18, 22, 118
Mitra, R L, 105
Mirzâ Khân, 5
Mohenjo-dâro, 60, 86, 87
Mricchakatika, 149
Mridanga, 59, 87, 99, 106
Mudrâ, 66, 69
Murcchanâ, 23, 24, 25, 26, 27, 145, 149
MUSIC, varṇika, 11
 „ *laukika*, 11
Mullâi, 185
- Nâradâ*, 16, 18, 25, 36, 46, 109, 112, 113, 114, 115, 116, 117, 118, 137, 138, 143, 163
Nâradîshikshâ, 36, 38, 45, 68
Nata, 104, 107
Nâṭakam, 180
Natarâja temple, 186
Natî, 104, 107
Nâṭya, 61, 64
Nâṭyalochana, 157.
Nâṭyasâstra, 4, 16, 24, 25, 30, 31, 34, 48, 49, 63, 109, 115, 117, 118, 122, 123, 137, 151, 153, 154, 158, 160, 168, 171, 177, 186, 188
Nâyânnars, 184
 „ *Sundaramurti*, 178
Neytal, 185
Nidhâna, 93
Nritya, 61, 62, 65
Nrîṭṭa, 61, 62, 65
Nyâsa, 32, 33
- PADUKOTAI STATE, 110
Pakhwâj (durṃ), 106
Pallavas (Parthians), 145
Pâlâi, 185
Pân, 180
 „ *pañchama*, 180.
Pañchatantra, 149
Panava 54, 59
Pânini, 62, 98
Pârshvadeva, 51, 82, 159
Panpadal, 179
Pâṭhya, 24, 25
Patâha, 59
Patañjali, 63, 98
Pitâlkhorâ Cave, 129, 130
Prabandha (gîtî), 51, 52, 53, 54, 160
- NAGAMAT-E-ASAPHI, 5
Nambî Andar Nambî, 185
Nambî Kâda Nambî, 185
Nandikeshvara, 26, 60, 63, 67, 71, 76, 112, 113, 133, 134, 135, 136, 151, 154, 155, 168
Nandivarmar III, 185, 189
Nânyadeva, King, 160, 161, 162

INDEX

Prāsa (or rhythm) 73.
Pranava, 11 93.
Pratīpadīpa eda, King, 172.
Prastāra (of *idā*), 76.
Pratīhārī, 80.
Pratīpa Singh Deo, 5.
Pratīshākhya, 4 89 91
 " *Rik*, 13, 44.
Pratīkūṭa (gulf) 49
Purāṇādhikā (gāna) 82.
Purāṇamitra, 63.
Purāṇānā, 130.
Purāṇānā dāra, 173.
Pythagoras, 16, 110 118, 119
Pythagorians, 110

RADHAGOVINDA SANGITA
 SARA, 5.
Rāga(s) 30.
 " *drā*, 30.
Rāganirāsa, 5.
Rāgatarangīnī, 5.
Rāghava, Dr V., 96, 151 163,
 181 187 192.
Rājā Ketari, 183.
Rājā Raghunāth Nāyaka, 134
Rājārāja, 183, 187
Raktībhara 33.
Rājendra Chola I, 187
Rā 1 172, Pl., 24 28, 29 34
 35 48, 63 101 107
Rāmānā 170.
Rāmāvatī, 176.
Rāmāyana, 24 28, 29 34 35 48,
 63, 101 107
Rāmāyana, 24 28, 29 34 35, 48,
 63, 101, 107
Rāmāyana Kāvī, M.M., 148.
Rāmā Kumbhā 65.
Rāo, S. R., 68.
Renā, Khān, Md., 5
Rhythm, 72.

 " of dance 84
Rudrāchārya, Gura, 183.
Roper Excavation, 87 88.

SADASIVABHARATA, 112.
 113 117
Sādāhārī (gulf) 40, 50, 150.
Sādāhārī, 1, 6
Sādāhārī 181
Sādāhārī 170.
Sādāhārī 11 16, 19 20 45, 48,
 60, 92, 93, 96 97
Sādāhārī, 33
Sādāhārī with Prof. P., 19 34
 43 44, 48, 58, 173 178.
Sādāhārī (gulf) 49
 " 11 12, 17, 87 14 182.
Sādāhārī, 107
Sādāhārī, 179 187
Sādāhārī, 64 123 162, 164
Sādāhārī Jādāhārī, 11
Sādāhārī Prof B h., 103.
Sādāhārī, 181
Sādāhārī, 181
Sādāhārī, 96
Sādāhārī Father 13
Sādāhārī, Rādāhārī 5.
Sādāhārī, Shyāma, 5.
Sādāhārī Alam 11 3.
Sādāhārī, 22, 32, 41 51 64
 70, 133, 134, 152, 163, 157
 171 190
Sādāhārī Swāmi, 96.
Sādāhārī, 4 21 83, 114 118.
 " 10 11, 12, 21.
Sādāhārī, 180.
Sādāhārī dāra, 4 177 178,
 180, 188.
Sādāhārī, 154
Sādāhārī 179
Sādāhārī, 162, 163 168.
Sādāhārī, 145, 148, 157

A HISTORY OF INDIAN MUSIC

- Strainer, Sir John, 13
 Stumpf, Carl, 13
Stobha, 89, 95
Sudhâkalasa, 65
 Sundara Iyer, P. R., 173
Svâti, 151, 153
Svâti Tîrunal, 5
Swâmi Haridâsa, 4
Swâmi Krishnadâsa, 4
 TABAL, 171, 172
 Tâgore, Sir S. M., 5
 Taha, the founder of the Châ-
 lukya dynasty, 188
 Tâmilîland, seven notes of, 180
 „ ancient melodies of, 183
 „ different drums of, 181
 „ different *veenâs* of, 181
Tâna, 28
 Tandû, 62, 63
Tândava, 63, 64
Tâla, 71, 72
 „ *ni-shabda*, 74
 „ *chachatputa*, 74
 „ *Chachaputa*, 74
 „ *shatputâputraka*, 75
 „ *dhruva*, 77
 „ *mantha*, 77.
 „ *rupaka*, 77
 „ *jhampaka*, 77
 „ *triputa*, 77
 „ *adda*, 77
 „ *ekatâlî*, 77
 „ modern, 77, 78
Tevaram, 4, 178
Tevâkaram, 178
Thera(s), 108
Theri(s), 108
Toft-ul-hind, 5
 Tomâr, Râjâ Man Singh, 4
 Tones, Vedic, 15, 20, 43, 67, 94,
 116
 „ *laukika*, 15, 20, 43, 67, 78,
 94, 101, 102, 114, 116
 Tyâgarâja, 5
 UDATTA, 19, 20, 21, 91
 Udbhata, 154
 Udgâtri, 93
Uha (gâna), 92, 93
Uru, 180
Uttarârchika (gâna), 92, 93
 Utpaladeva, 158
 VADI, 32, 33
Vahutva, 33
Vajra (giti), 147
Vakragati, 94
Vâkâtaka, 182
Valântikâ, 147
 Vallâlasena, King, 171
Vamsha, 56
Varna, 27
Vardhamânaka (nritya), 63
Vari, 180
Vâsudeva, Sâstri, 153
Vayu, 151
Vayu-purana, 27
 Veddas, 64
Vema-bhupala, 149
Veenâ, 28, 54, 55, 56, 57, 58
 „ *adumvari*, 57
 „ *piccholâ*, 57, 60, 92
 „ *vanaspati*, 57
 „ *vânâ*, 57, 92
 „ *kshoni*, 57, 92
 „ *ekatantri*, 57
 „ *dvitantri*, 57.
 „ *santur*, 58
 „ *ghoshakâ*, 58
 „ *kninari*, 58
 „ *brâhmi*, 58
 „ *nakuli*, 58

INDEX

- " *mahati* 58.
 " *dāravi*, 58, 116, 117
 " *gātra*, 58, 116, 117
 " *chitrā*, 58.
 " *karmi*, 58, 129
 " *sarasvati*, 58.
 " *kubjikā*, 58.
 " *śiṣṇī*, 58.
 " *parivāḍini*, 58.
 " *parā*, 58.
 " *pandit*, 58.
 " *āldipini*, 58.
 " *koṭṭaka*, 58.
 " *ātāka*, 58.
 " *gauri*, 58.
 " *śrīrāmbhā*, 58.
 " *bhaja*, 58.
 " *kāldvati*, 58.
 " *rellaki*, 58, 146.
 " *śiśāra*, 58.
 " *dghāli*, 59 90.
 " *kānda*, 59
 " *nādi* 92.
 " *kātyāyāni*, 92.
 " *septatanti* 129.
 " *Verkatamkhi* Pt., 5, 22, 47
 " *Vow* 56 146.
 " *Vekhard (giti)* 156.
 " *Vadāri*, 33 "
 " *Vidyābhāṣana*, Azmiya Chāraṇa,
 90.
 " *Vidyāraṇya*, Svāmī, 46.
 " *Vikramorvashī*, 79
 " *Vāhrākhila*, 79
 " *Vishāśu*, 15.
 " *Vishnu-shāstra*, 149
 " *Vrindagāna*, 130.
 " **WAJID-ALI SHAH**, 5
 " **YASTIKA**, 50, 67 79 151 152,
 156.
 " *Yati (of idā)* 75.
 " *acma*, 75.
 " *śrotogata*, 75, 76.
 " *gopucchā*, 75, 76.
 " *śrīdānga*, 75 66.
 " *pāpūka*, 75, 76.
 " *Yājñavalkya*, 108.

Corrections Read in the pp 1 4, 25, 26, 29 30, 32, 34
 36, 39 century A.D. Instead of centuries A.D. In the
 p. 63, read *Harivamska* instead of *Haribhamska* In the
 p. 104 read *Captain* instead of *Capatnin*

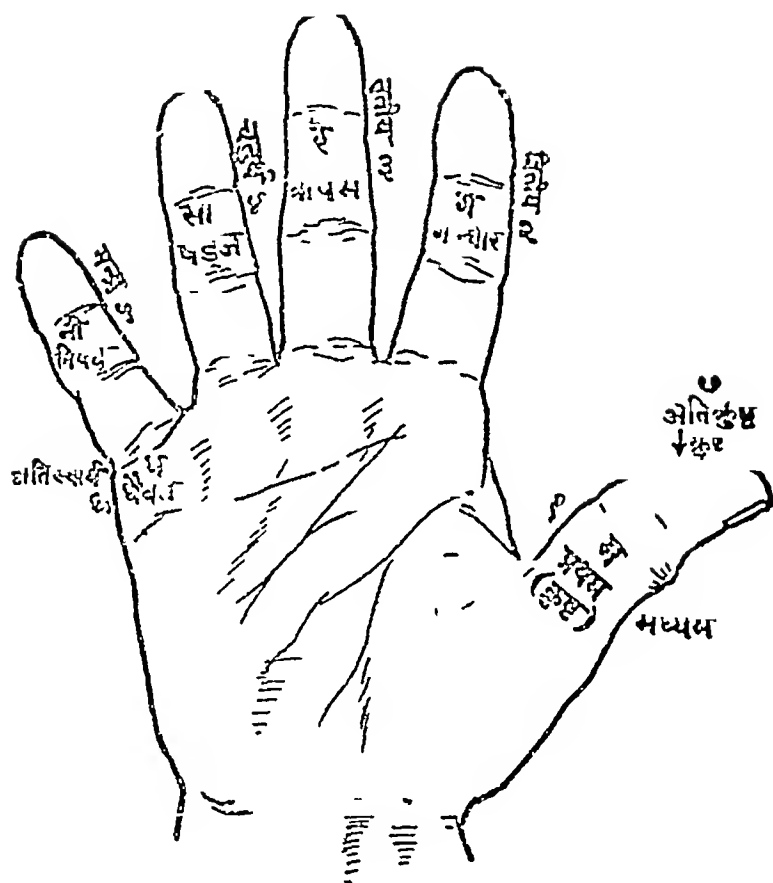
PLATES

A HISTORY OF INDIAN MUSIC

PLATES

- 1 The Prehistoric Bridge from the Lothal Excavation In the Frontspiece
- 2 Hand-poses, as used during the *sāmagāna*
- 3 Seven Vedic tones, as exhibited in five fingers of the hand
- 4 Primitive Hunting Dance and the Primitive Drums
- 5 Musical Instruments of the Aboriginal Tribes.
- 6 The *Dhanuryantram* in the Primitive Time
- 7 Broze Dancing-Girl, Siva-Natarāja and the Great Bath, excavated from the Mounds of Mohenjo-dāre and Harappā
- 8 Ancient Flutes and a Gong from Mexico
- 9 A Lady playing a *Veenā* with Four Strings, from the Ruper Excavation
- 10 Samudragupta with *Veenā*, a *Veenā* from Gándhāra and a Dancing Party from the Bhuvanesvara Temple
- 11 *Sanptatantri-Veenā* from the Pitalkhorā Caves
- 12 Do
- 13 Dancing Siva with the Drum, *Pushkara*
- 14 The *Vrinda-Vādya* at the Bhuvanesvara Temple
- 14 Hand-Poses (*Mudrās*) from the *Nāṭyasāstra* and the *Abhinayadarpaṇa*

	सा (ष)	सा (ष)	सा (ष)	सा (ष)	सा (ष)	सा (ष)
	रे (रि)	रे (रि)	रे (रि)	रे (रि)	रे (रि)	रे (रि)
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	ने (नि)	ने (नि)	ने (नि)	ने (नि)	ने (नि)	ने (नि)



THE *svrasthâna* IN EVERY FINGER OF THE HAND

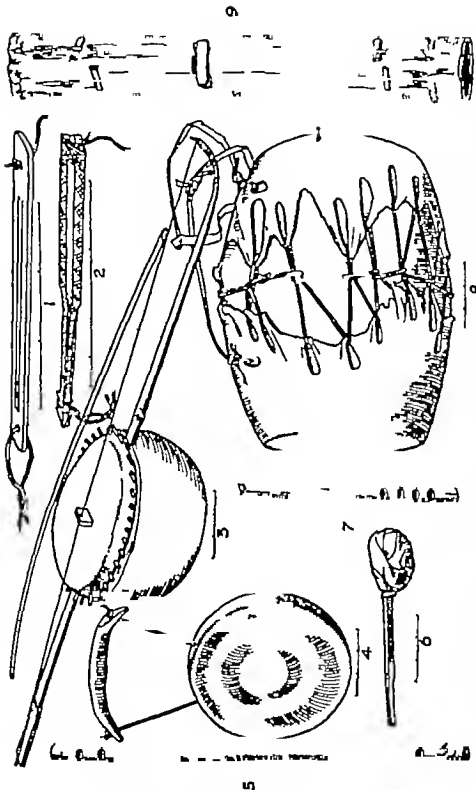


(Upper) A NYAM NYAM HUNTING DANCE, BAHR EL-GHAZAL
PROVINCE, SUDAN

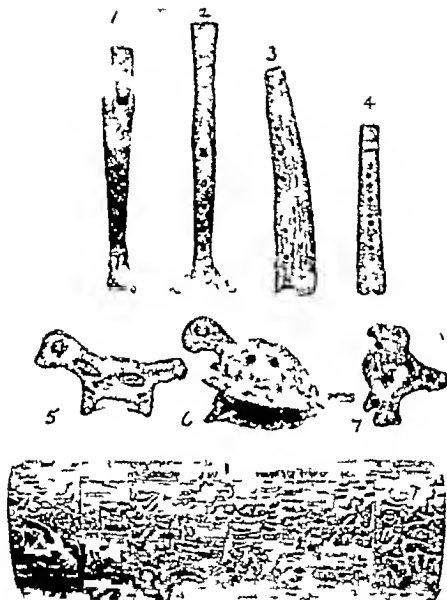
(Lower) NYAM NYAM DRUMS.

(Photos Major R. Walthred)





The Musical Instruments of the Aboriginal Tribes of the Primitive Stock.



(Upper) (1 & 2) ANCIENT POTTERY FLUTES, MEXICO (3) POTTERY FLUTE, AREQUIPA PERU (4) BONE FLUTE, TRUXILLO PERU (5 & 7) POT HAY OCARINA TALAMANCAN PANAMA; (6) POTTERY OCARINA MEXICO.

(Lower) "TEPÓNATZTEÍ" OR WOODEN GONG USED BY ANTECS OF MEXICO.

(By permission of Trustees, British Museum)

- * (Upper)- Different numbers of hole in the flutes indicate different musical tones or notes



A Lady playing a lute (*Veena*) with four strings from the Ruper Excavation datable to 200 B.C.—600 A.D

(By the permission of the Archaeological Department,
Govt. of India Delhi)



Dancing party from the Bhubanesvara Temple.

2



Saptatantri Veena from Pitalkhora Caves The Sculpture of a Musician
—Male (2nd Century B.C.—2nd 3rd Century A.D)

(By the permission of the Archaeological Department, Govt of India Delhi)

A HISTORY OF INDIAN MUSIC



Saptatantri-Veena from Pitalkhora Caves—Sculpture of a
Musician Female

(By the permission of the Archaeological Department,
Govt of India, Delhi)



Dancing Siva and the Puskara Drum at the
Bhuvanesvara Temple.



Orchestra (*vrinda-vadya*) at the Bhuvanesvara-
Temple



Hand Poses



1. Pataka
2. Ardhachandra (*Natyastra*)
3. Shikhara
4. Padmakosha
5. Mrigashirsha
6. Simhamukha (*alide*)



- 7 Svastika
- 8 Hansapaksha (*Natyastra*)
- 9 Khatakamukha (*Natyastra*)
- 10 Umanabha (*Natyastra*)
11. Hansasya (*Ajanta*)
- 12 Chatura (*Natyastra*)

